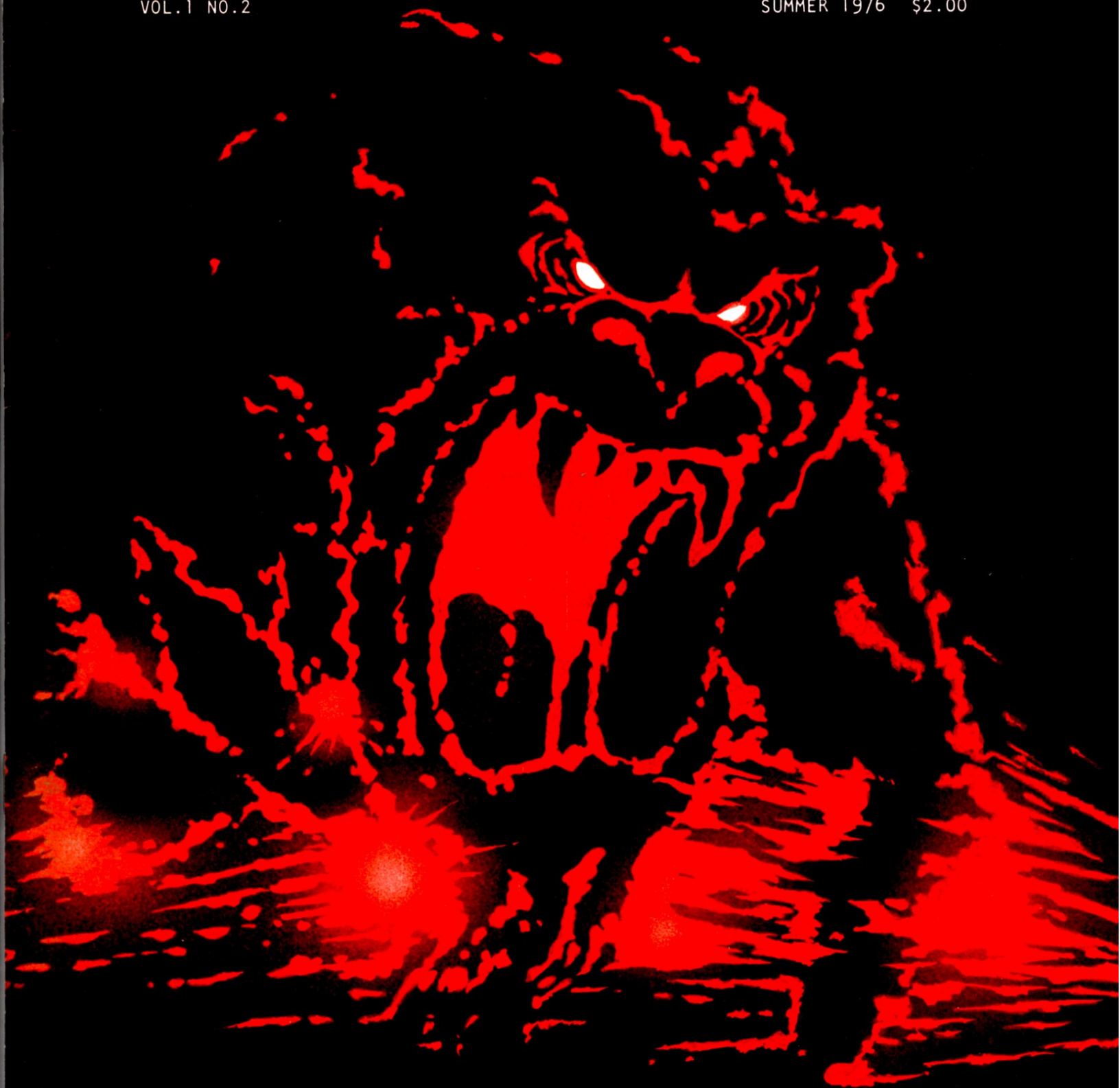


FANTASCENE

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"Film is still defining itself; as yet nobody knows what movies ought to be, or what they do best. What we really need is a new aesthetic for films that speaks not only to exploitation pictures, but to silent films, independent cinema and big-budget Hollywood films as well.....I think that aesthetic may be an aesthetic of dreams."

Michael Goodwin



editorial

With this, our second issue of FANTASCENE, a few words about its purpose and origin may be in order.

We conceived FANTASCENE as an effort to continue expanding the coverage and appreciation of fantasy, horror and science-fiction motion pictures. By not attempting to define the limits of these types of film or outlining what they should be according to any dogmatic theory, we hope to extend the repertoire of films and film makers usually covered in similar publications. We will "revisit" films of both great and minor merit in as total a sense possible, with special emphasis on the behind-the-scenes story of the people who actually created these films. Part of our aim is to help bridge the gap between the film viewer and the film maker.

In future issues, we will be covering everything from FIRST MEN IN THE MOON to STAIRWAY TO HEAVEN, from CURSE OF THE DEMON to DEMON WITH A GLASS HAND from HEAD TO FIEND WITHOUT A FACE, from WIZARD OF OZ to WIZARD OF MARS. We will extend lengthy coverage to those films, artists and technicians who might otherwise be neglected, to the regret of later times. In general, we'll be focusing on those pictures made in the 50's, 60's and 70's, leaving the history of the older classics to individuals like Forrest Ackerman who are better suited to doing those films the justice they deserve.

Something that never seems to diminish in value is the healthy stimulation of the imagination, for through it we can reach both into the far worlds of the future and into our deep inner selves. It is to this spirit contained within the cinema of imagination that we dedicate our efforts with FANTASCENE.

We thank all of you who wrote in with your comments, critiques, ideas and kind words about FANTASCENE 1. We both appreciate and are in need of your continued enthusiasm and support.

Robert Skotak

letters

...I have a great interest in science-fiction and horror films and especially enjoy reading about those that have not been over-analyzed in the media. That's one reason I loved your article on Ib Melchior. What a pleasure to read about ANGRY RED PLANET instead of INVASION OF THE BODY SNATCHERS. The entire retrospective on Melchior was extremely well done - a first rate article. For me a portfolio on WAR OF THE WORLDS without critical commentary is a bore, and the article on THE DAY THE EARTH STOOD STILL was only fair (especially after having recently read Cinefantastique's far superior survey). But I am delighted by your "coming attractions" and look forward to virtually all of your forthcoming retrospectives.

Joel Flegler
Tenafly, N.J.

...It's a shame to have the feature on DAY...just when Cinefantastique gives it one of their fine jobs. I guess there's no way to anticipate that. I've noticed [Ib Melchior's] little films for years and this is the first time anything has been done on this man. Very, very well-conceived...and some beautiful rare stills...

Dick Klemensen, Ed.
Little Shop of Horrors
608 Lakeside St.
Waterloo, Iowa

...There are probably more scholarly treatises on such subjects as fantasy films, but the actual appreciation one feels for the genre is often missing... The portfolio was a good idea, but a little more text on the films would've been appreciated...The part of [FANTASCENE] that separates it from the trash that dominates the newstands [is an] article like "The Film Worlds of Ib Melchior"...To me ANGRY RED PLANET has long been denied critical analysis, but your short, but well-written critique helped alleviate this problem. The inclusion of Alex Toth's storyboards was unique and helped to flesh out the work involved in pre-production...

Craig Ledbetter
Carrizo Springs, Tx.

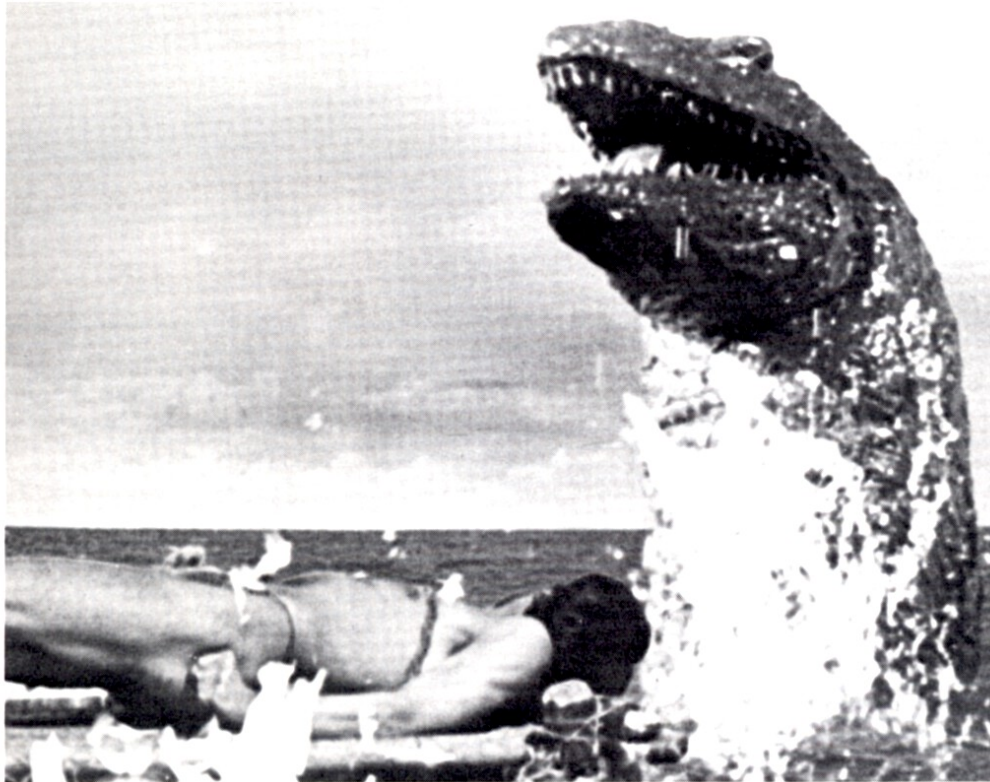
...Just a quick note to say congratulations on a very fine first effort with FANTASCENE 1. I've really enjoyed it, especially the many frame blow-ups of those scenes we get to see only in motion picture form. One suggestion: as much as I enjoyed reading the various quotes from scripts that adjoined many of the photos, I feel that they sort of disoriented me - not reading something that explained the contents of the photo. Perhaps in the layout you could find another way of presenting the quotes. (Ed.: We've made some changes along these lines in this issue which we hope are an improvement.) I'm really looking forward to the second part of WAR OF THE WORLDS...

Don Dohler (Ed. Cinemagic)
P.O. Box 125, Perry Hall, Md.

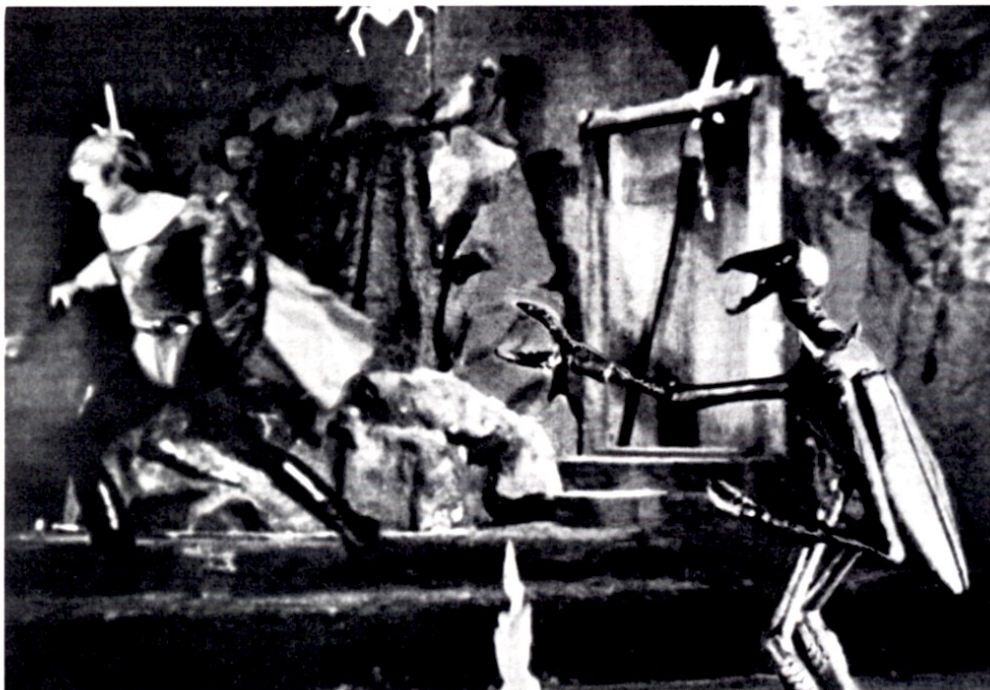


JIM DANFORTH INTERVIEW

conducted by Robert Dyke and Robert Skotak



Spectacle, artistry and personal involvement characterize Jim Danforth's work, as evidenced in this scene from *WHEN DINOSAURS RULED THE EARTH* (Warner Bros./Hammer, 1972).



One of the screen's finest animation sequences—the incredible fight with the Beetle-Man—occurs in, of all places, the X-rated *FLESH GORDON*.

Special thanks to Steve Polwort for assistance in the compilation of materials for this feature.

RS: It's been quite a while since you made *WHEN DINOSAURS RULED THE EARTH*...

JD: It sure has! What have I been doing? I worked on a TV movie for the Howard Anderson Co., which was a turkey. That was *EARTH II*.

RD: Jim, let me interject here. I think that was one of the most impressive TV movies I've seen, as far as the effects go.

JD: Oh, well really? That's good. We had major problems doing it. As I said, I just worked for Howard Anderson, but I'm glad it looked okay. It was a pretty daring idea to try to put that sort of work into a television movie.

RD: Was that supposed to carry over into a proposed series?

JD: Yeah. They hoped so, and they were going to amortize all the building of the miniatures and so forth, but it was never picked up.

RS: What sort of things were you involved with on that show?

JD: I was originally hired to supervise the construction of the miniatures, but the unions put the "No" on that. Since Howard Anderson had promised me the job, he said, "Well, we'll call you Effects-Production Coordinator," or something like that. Basically all I did was run around, with a script and a ream of notes, back and forth between Howard Anderson's, the miniature shop at 20th Century Fox and the process stage at MGM. I just made sure that everything met the requirements of the cameraman, and so forth—not so much a creative contribution on that at all, other than to finally convince them to use the 8x10 still front-projection machine that was used on 2001 (which was being stored at MGM at that time). They were originally going to project motion pictures of the stars—and some of the scenes are done that way—but you get a much better result if you can use a bigger negative, particularly when filming little pinpoints like stars. Eventually they chose to do it that way.

After *EARTH II*, I started my own company doing freelance shots for various films. I did a few scenes for *WILLIE WONKA AND THE CHOCOLATE FACTORY*. The only scenes that I did that actually made it into the film were 2 shots of what they called a "Wonka-vator," which was a flying machine designed by Harper Goth. It was a Victorian flying-top, helicopter kind of thing. It takes off from Willie Wonka's factory, flies through the sky and away.

Now, all the scenes had been done in Germany and some of them worked. For instance, the shot of the Wonka-vator actually breaking through the glass roof of the chocolate works. They used that and it looked fine. But the shots of it flying over the town and away into the sky they didn't like and couldn't get the mattes right—the sound stage was showing through on the matte. As they dolly back to make the ship look as though it was receding you could start to see the edges of the stage, you know, against the sky. (Laughter) It was just miserable. I built a much, much smaller model of the Wonka-vator. Theirs was about 3 feet high. I made one about 10 inches high and did those shots over again by animation.

RS: That was something you weren't initially involved in...that was something you came into?

JD: That was a salvage job.

RS: This brings up some of these other "patch type" jobs. For instance, did you have anything to do with an AIP film called *JOURNEY TO THE 7TH PLANET*?

JD: Yes I did. That's when I was working at Project Unlimited and they sort of had a loose arrangement with AIP. They had done all kinds of things for them—bits and pieces on various films. When they were trying, as you said in your article, [THE FILM WORLDS OF IB MELCHIOR in Fantascene #1] to upgrade the film for U.S. release they wanted new creature shots. Project Unlimited originally did them, I believe, with a Kinkajou they had obtained from an animal man. They'd built a little cave, then tried to get him to do the various things that they wanted. They squirted him in the eye with freon and so forth...I guess nobody bought it.

RS: Sounds pretty ghastly!

JD: I just know that every once in a while I'd go in on that particular stage and there'd be some of the people squirting freon at the Kinkajou and I sort of wondered if this was going to work. Well, I guess it didn't, because the next

thing I knew we were building a—well we dubbed the thing the “furry uni-optic” because it had one eye. We took the armature from the Harpy that was made for JACK THE GIANT KILLER. I took the wing armatures home and built hands over them, brought it back and then Wah Chang covered it with fur. They shot the whole thing once in this “furry” version and AIP didn’t like it. They thought it looked too cute. But, you know, it was one of those things where they’d seen the model and everybody said, “Fine, go ahead and shoot it,” and when they finally saw it on the screen it wasn’t what they wanted. So we had to do it all again.

We stripped all the fur off and Wah Chang made up some latex skin with scaled, reptile texture on it, covered it over and did it again. It was actually much ado about nothing.

RS: Another feature, GOLIATH AND THE DRAGON, was that a “patch” job on an Italian picture?

JD: AIP was actually planning to make GOLIATH AND THE DRAGON from scratch and they’d had the armature made for the dragon. Wah Chang had sculpted the dragon. I don’t know what happened, I wasn’t privy to that information, but they decided it wasn’t worth it, or was too expensive. So they just bought an Italian film with Mark Forrest and cut the animated dragon sequence in. They did shoot some additional footage with him. They sent the big head [a full-sized rubber dragon head] to Rome, and he did some scenes with it, but they didn’t do the entire film as they had planned to do. They would never have gone to the trouble of making the dragon for just 7 or 8 shots. It was actually the first feature I ever animated on.

RD: Do you have any comments on THE OUTER LIMITS TV series?

JD: I didn’t have that much to do with it. That was a situation where I had asked Project Unlimited if I could have screen credits on some of the feature work that I was doing. They explained that they couldn’t give any of their employees credit. When it came time for OUTER LIMITS they were able to give the screen credits. It was one of those crazy things where I received credit for something I didn’t really work on. I did animation on one episode.

RS: Was that on THE ZANTI MISFITS?

JD: No, I didn’t do that. I talked a little with Al Hamm who did it, but I didn’t do the actual animation. The one I animated I don’t remember the title of, but it involved a big, ambulatory plant that got loose on a spaceship. [The episode was entitled COUNTERWEIGHT.]

Then I worked on one the second season about the Martian sand-sea. We just got scenes to work on, we didn’t get scripts. At the time we didn’t even know what we were doing. They just told us they needed a scene of such and such and we’d give it to them. But I did a little bit of glass painting work on the sand—repainting stuff that existed in miniature just because you couldn’t hold it in focus as it came forward into the lens; it’d go out of focus. We’d paint on a flat, vertical plane. Beyond that we had a rubber swimming pool filled with water with cork floating on top. There was a man underwater in a skin-diving suit puppeting the head of the monster around. He had earphones on so he could hear what to do—kind of an interesting idea. I didn’t really work that much on OUTER LIMITS.

RS: What do you feel was the best thing you’ve done, in terms of your own work, and what was the most satisfactory working experience?

JD: I think the thing that was the least “strained” was probably THE WONDERFUL WORLD OF THE BROTHERS GRIMM. I’ve always been amazed by that. I’m not particularly fond of the sequence. I’m just saying the aspect of actually working on it—and in that case it was strictly as an employee, not as a creative person on the film—it went very smoothly, which was amazing because it was shot in 3-panel Cinerama. It was largely due to the planning and organization that Gene Warren and Wah and Tim Barr had set up there. It was the only thing I ever worked on where we finished right on schedule—it all worked out fine. But as far as the kind of thing that I got any emotional gratification from, WHEN DINOSAURS RULED THE EARTH is the only thing I would ever represent to anybody as being in any way my work, because it’s the only film that I ever worked on on which I made any decisions. Even there I didn’t make very many major decisions, and the picture was just excruciatingly difficult because of the

lack of understanding on the part of the producers. It was the most fun in terms of seeing on the screen concepts that I had set down and drawn with a pencil months before. I worked with the crew on location, directed the live-action set ups involving trick work, did all the animation effects photography, supervised the building of the animals, built some of them myself, designed the matte shots and painted most of them, did most of the animation and supervised the editing of the animation sequences. I enjoyed it from that standpoint.

RS: That was the closest you’ve come to doing a “personal” film on a commercial scale?

JD: Yes. I have yet to have had the opportunity to do what I am really most interested in doing—conceiving and designing a film. It’s one thing to have control over what the producers have asked you to do, but it’s even better to decide what should be done in terms of story and design.

I appreciated the opportunity to have worked on WHEN DINOSAURS RULED THE EARTH, but still it was a matter of them saying, “this will be a film about prehistoric man and dinosaurs, and the first sequence will be a Plesiosaur, and the second will be...” Nobody said to me, “What dinosaurs would you like to have, or “Do you think people are going to buy another film about man living concurrently with prehistoric animals, and are they willing to throw 60 million years to the wind?” Those are the kinds of areas I’d really like to deal in and, of course, the area of budget.

RD: Does that more or less bring us up to FLESH GORDON?

JD: More or less. I’d done some work for Cascade Pictures again, then came FLESH GORDON.

RD: Now, are all the “horror” stories we’ve heard about FLESH GORDON true?

JD: [Laughs] Probably. I don’t know what you’re referring to, but it’s probably true, whatever it was. It was really miserable.

RD: You animated the Beetle-Man?

JD: Yes. That sequence had been, well what happened was this—here’s a 30 second explanation: when we originally found out they were going to make the film several of us got together and approached Grafitti Productions and said, “Hey, we’d really like to work on the effects for this.” We had a meeting and met the director. There were a number of people involved—some of them fell by the wayside during the production—but they were all there at the beginning. Some of them were qualified and some weren’t.

The producers and directors were giving equal credence to everybody. Some, who didn’t wind up working on the film at all, were coming up with utterly preposterous things. They wanted to do this, they wanted to do that; they were making claims like “We can do this and it’ll take this long and cost this much.” I finally said, “Look, I’m sorry, it isn’t going to work that way. I can’t work under those conditions.” They wanted me to work with a particular person and I told them, “I can’t do it. I can do the work for you, but I can’t have this person telling me how.”

So we parted company. Six months or a year later they were still fiddling—in big trouble. So I agreed to do the matte paintings for them, which I did. They were still having trouble with the Beetle-Man sequence which had been shot already and...

RD: The background plates?

JD: Yeah. The live action had been done. Bill Hedge had directed it and had done a pretty good job of getting the stuff shot so that it would be workable. It was a much more elaborate sequence, probably half again or even twice as long as it was in the film in terms of what they intended to do with it. Bill was still working on the Penisaurus sequence and they wanted to get the Beetle-Man finished. They realized that at the rate they were going they’d never get the movie done. I did it and Bill was quite happy, got the pressure off him. He built the Beetle puppet for me, I did the animation and re-cut the live-action to get it down to a reasonable length.

RD: It’s unfortunate that such a fine sequence is in that particular film.

RS: It’s really an exciting sequence.

RD: I had the misfortune of seeing it twice; that scene made it bearable.

JD: That’s good to hear. I hated working on the picture. I always thought that film was a pretty good idea, to do a spoof of FLASH GORDON,

or better yet to even re-make FLASH GORDON—but I thought a spoof was a good idea, and maybe even an erotic spoof, but they did it with such miserable bad taste. [Laughs] It really ruined it.

Though I hated to work on FLESH GORDON, I got a certain amount of gratification from the fact that the producers allowed me to budget and schedule the animation before I started. I had the opportunity of saying to them, “The Beetle-Man sequence will take this many weeks and it will cost you this many dollars,” and that’s exactly how it wound up. And as difficult as the producers were, they have to this day said in print that the Beetle-Man was the best experience they had on that picture, that is, knowing what the deal was going to be. Whereas on DINOSAURS they wouldn’t let me budget it, wouldn’t tell me how much money there was to spend and how to allocate the money. They just said, “Get what you need.” So I went along getting what I needed and about halfway through the picture they said, “Hey, we’re out of money.” Now, I said, “I’m sorry to hear that, but I can’t really be responsible because you would never tell me how much money there was.” And they’d tell me that wasn’t for me to know. So I said I couldn’t take responsibility for it.

RS: Is the use of matte painting an important factor to you as you first begin to conceive the visuals for a film like DINOSAURS?

JD: It depends on the film—the nature of the project. Some films would require no matte painting work what-so-ever; other projects could not even be considered without thinking of matte paintings.

Because of the schedule for WHEN DINOSAURS RULED THE EARTH, I had intended to use only four matte paintings. The other twenty-one were necessary due to problems encountered during live production—primarily to extend partial sets built in the studio to represent scenes which should have been shot on location. I should also say that even if we had had an unlimited amount of time, I would not have chosen to use paintings for a film like DINOSAURS because I felt it would not be in keeping with the “documentary” quality which the producer and director wanted (their choice, not mine). Obviously the completed film was very different from the original intentions.

I’m very intrigued by the mood and richness that matte paintings can give to a film. Some of the most enjoyable mattes I have done were for my unfinished THE PRINCESS AND THE GOBLINS, but I also liked the moonlit scene of the dragon ships on the airfield from FLESH GORDON and a shot I did for an episode of Kung-Fu showing a sailing ship in a harbor.

RS: What was the most difficult problem that you’ve ever had to solve as far as creating a specific effect goes?

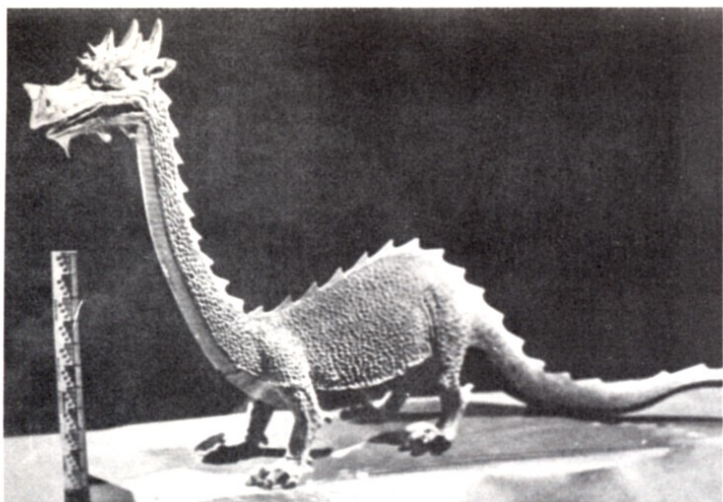
JD: No one scene has been outstandingly difficult, but in WHEN THE DINOSAURS RULED THE EARTH, the scene of the Tylosaur bursting out of the water beyond the burning raft as the camera tilted up was tricky. So was the scene in which the Plesiosaur overturned the burning sledge.

The 20:1 zoom back matte painting which I did for PORTNOY’S COMPLAINT was also a challenge.

RS: I’ve often thought that an animator becomes, in a sense, an actor in that he must “emote” through an animation model. If you feel that this is at all true, how do you get “into” the character of your creations?

JD: I agree that an animator is an actor, at least in some instances. At other times he is a director. Naturally, the more humanoid the animated character is, the more acting is required from the animator, but even with creatures such as a dinosaur, it is possible to “feel” the part and develop emotion-generating patterns of action.

I generally act out the scene myself first in a completely subjective way—doing what feels right. I then try to get “outside” myself and objectively analyze what I have just done. I try to distill the essential poses and tempo from the initial “performance” which is usually somewhat crude or unfocused. After having finally devised the routine which I feel will generate the desired audience response, I break it down technically in terms of animation requirements. Sometimes the form of the animal to be animated makes it impossible to act out the character as, for instance, the crabs in DINOSAURS. At these times I think more directorial-



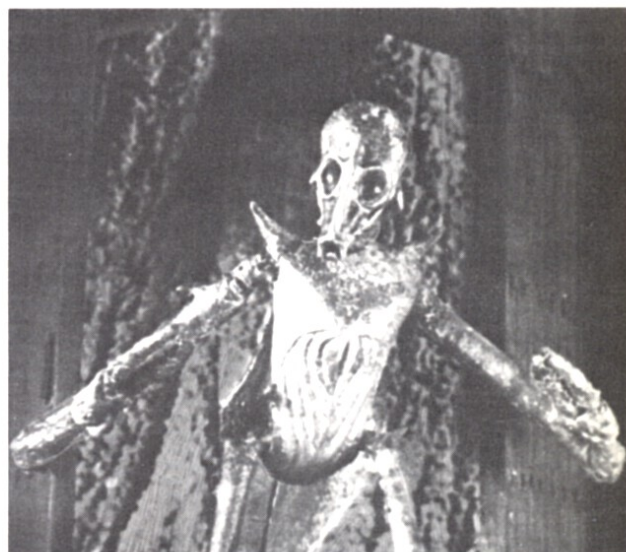
Wah Chang's fanciful dragon model for **WONDERFUL WORLD OF THE BROTHERS GRIMM** was animated by Danforth.



Danforth's sketch for his idea of the Loch Ness Monster for **7 FACES OF DR. LAO**.



Danforth, in 1962, animating the sea serpent from **JACK THE GIANT KILLER**. Due in part to the haste in which the producer had the film made, the actual model work (done by Wah Chang and Marcel Delgado) was not of the highest quality.



The Beetle-Man from **FLESH GORDON**.

ly visualizing the overall flow and tempo of the action (both the men and the crabs).

RS: There seems to have always been a great fascination for monsters and strange beings in man's history. What makes "creatures," as such, interesting to you, and what do you feel are the elements—if only on a purely physical level—that combine to make a creature design a successful expression of the fantastic?

JD: I honestly don't have any profound theory to propose as to why man has always been fascinated with creatures, but I know that he has and I proceed accordingly. Personally, I have always liked animals and drama and fantasy adventure stories. These elements combine nicely in animation films.

I feel that even fantasy creatures should have a solid grounding in biology, animal anatomy, and the laws of physics. The "eyeball-on-a-stalk, multitentacled bat-crab" type of creature has never impressed me.

I believe that the most aesthetically successful creature which I have designed was the Loch Ness monster for George Pal's **7 FACES OF DR. LAO**. No you didn't see it in the film because my design was rejected (by Project Unlimited who wouldn't show it to Pal). Here was the thinking that went into this design: this is not the Loch Ness Monster based on eye-witness reports—this is Dr. Lao's Loch Ness Monster which is shown to be a catfish when small. Why not retain the catfish effect, utilize the fact that catfish can walk when out of water, combine elements of that famous prehistoric "survivor," the coelacanth, with its lobe fins, add the extinct *Dinichthys* with its terri-

fying head—all fish elements and all, I felt, combined into a harmonious design.

(On the subject of **DR. LAO**, I also had a sequence which I felt could have been funnier and more exciting and aid in furthering a story point: The Loch Ness Monster would have chased the cowboys in their model 'B' Ford through town to the box canyon from which emerged the crumbling aqueduct mentioned in the film as the town's precarious water supply. The chase would have climaxed with a 'roundy-roundy between the pilings of the aqueduct trestle, the automobile finally crashing into the structure, destroying it and bringing water cascading down onto the Loch Ness Monster to shrink him back to his small size. Ah, well...)

RS: What is the appeal of animation to you and what do you think it is about the successful use of animation that seems to so strongly capture people in its spell?

JD: The great appeal of animation to me is that it enables one to film fantasy adventure stories in a dynamic style which is not possible with other effects media. Although most producers would not agree with me, I think animation is the simplest and most flexible means of solving the problem of representing prehistoric, mythical, or imaginary creatures and sometimes futuristic machines without having to seriously distort the tempo, staging, and cutting of the film as must be done with other techniques. It is certainly not a substitute for reality, (ah, if only we had a real, fifty-foot, cooperative gorilla) but it certainly beats the pants off everything else that's been tried so far.

All people do not respond favorably to animation films, but those who do are, I think, responding in part to factors other than the animation itself. I feel there is an inherent fascination, for some, in the type of movement produced by animation, just as there is, for some, a fascination in watching Ballet, which is also an unnatural but pleasing form of movement.

Animation has, I feel, become the focal point for an issue which is much broader. The producer who elects to use animation may have better aesthetic judgment and production "savvy" than the producer who distains the process. (Of course he may also just be trying to "cash in" on the box-office success of other films which have used animation.) It should be born in mind that, at least so far, almost all animation in feature films was executed or designed by the same few individuals. It may be that much of the favorable audience response has been related to the "corollary aesthetics" of these gentlemen. Now there is an explosion of animation "talent" in America; whether the efforts of these young animators on future films will be as greatly appreciated by audiences remains to be seen.

What might we think of **KING KONG** today if it had been filmed with the animation process but produced by Joe Blow with animation by John Smith and models by Sidney Shrank? When we applaud **KING KONG** aren't we applauding the daring concepts of Merian C. Cooper, the directorial style of Ernest B. Schoedsack, Marcel Delgado's miniatures, Willis O'Brien's humanizing of Cooper's "terror gorilla," and again O'Brien's feeling that the



A strange vegetal creature helps bring a group of people undergoing an experiment in survival training to the brink of violence. Creature was animated by Danforth. From the OUTER LIMITS episode COUNTER-WEIGHT.



Practical effects-man, Alan Bryce, carries a full-sized giant ant model on location in the Canary Islands (from WHEN DINOSAURS RULED THE EARTH). The sequence with the giant ant was deleted when problems arose during live-action shooting.



The one-eyed monster animated by Danforth for JOURNEY TO THE 7th PLANET (AIP, 1962).



Danforth's "mother dinosaur" model created for WHEN DINOSAURS RULED THE EARTH.

graphics and sciagraphy of Dore' should influence the jungle settings?

The process of animation did not make the film. What it did do was make it possible for the goals of the creators to be realized.

RD: Could you tell us a little about THE PRINCESS AND THE GOBLINS you worked on with Dennis Muren?

JD: Yes. That was a little thing that never did get finished, though I may do something with it someday. I stopped because in 1968 I got the opportunity to go to England to work on WHEN DINOSAURS RULED THE EARTH, so I abandoned the project. It was originally going to be a 10 minute demonstration reel for a feature I thought would make an interesting children's film. It kind of got out of control and grew to 20 minutes. I finished all the live-action for it because it involved children, and you can't quit with children and come back 2 years later and pick up. What's remaining to be done are some matte paintings and some animation on the goblins, which I can do anytime so long as the film doesn't rot away. I just don't see a market for it at the moment. One of my goals was to show it to Disney, and of course he died in the meantime, so I don't know who else would be interested in it. It could've been just a bad idea on my part. I put a lot of money into it and I did it to practice my directing. It was interesting and fun. The story is by George McDonald. It's a very good story and functions on a number of levels. It has Christian allegory, or perhaps you wouldn't have to take it as Christian, but it has interesting metaphysical concepts superimposed on a fairy story. My personality has sort

of changed in the intervening years and I don't quite know if I want to put in the enthusiasm to finish something that probably has a limited saleability at this time.

RS: Given an unlimited amount of time and money, and a "sky's-the-limit" situation film makers never have, what kind of films would you be making?

JD: (Laughs) That's kind of a scary question. I've been working lately to think along lesser lines, but I suppose I like very fanciful things. I'd like to make a very elaborate sword and sorcery picture. I think, at the moment, that might be something the public might appreciate.

RD: Have you heard anything about the project Milton Subotsky has under way?

JD: "Thongor", yes. Strange that you should mention that. He contacted me. My whole history of dealing with Milton Subotsky is very strange. It goes back to THE LAND THAT TIME FORGOT where I spent something like 16 months writing voluminous letters to them and calling them trying to get the contract to do the effects. I'd write letters and wouldn't get any answers, and then get a letter saying, "We hope you're going to do the effects," which would just bowl me over. I'd write back how thrilled I was to do the effects and months would go by and I wouldn't hear anything. Then I did a script for AT THE EARTH'S CORE, which I sent to them after I heard they'd acquired the rights. Finally, out of the blue, Milton called me up and said he wanted me to do all the effects for THONGOR. I said "Great! Wonderful!" I flew over to England to talk to

him. We had our conversation, and I came back to California thinking that's the end of that. Several months later he called up and said, "How'd you like to direct the whole picture?" Well marvelous! So he said "Harry Salzman is going to give us the money—he's coming to Hollywood next week and he'll call you." So he did and I went down and saw Harry Salzman—twice in fact. He said, "We're going to fly you to England and we'll all sit down for a week and hash this picture out. I'll call you on the 26th of February." I said, "Do I call you or do you call me?" He said, "No, I'll call you." That's the last I heard.

RD: The concept sounds interesting in that he wants to produce 3 features simultaneously.

JD: Yes, but I think that isn't going to work out. I think they decided that 2 features is about all they can handle. Salzman didn't even want to do that. He just wanted to make the one and have it out 2 months after. It would be a real headache for me trying to direct the 2 of them back to back. In the long run it would be great—you could just go on into the second one and have it out 2 months after, if there was a big demand you wouldn't lose your audience.

RD: Would you care to talk about the possibility of your producing your own film, independently?

JD: I have a bunch of projects, but I've narrowed them down to those I think could be made on a shoestring. Actually I've just started roughing in the screenplay on one of them. It's workable, and I think it could probably be made for a hundred thousand.

RD: Really? With union crews?



The ape-like creature conjured by magic, as it appeared in **EQUINOX** (Tonylyn, 1971). Danforth worked in part with Dennis Muren and David Allen in creating the effects.



The baby dinosaur from **WHEN DINOSAURS RULED THE EARTH**. The models for this film averaged in cost in excess of \$3,000 each.

JD: Oh, no! (laughs). As far as I'm concerned I don't think this kind of picture can be made in the I.A. anymore... it's so inflexible. They just don't have anybody that knows anything about animation, and they can't get any experience because they won't bend the rules to let it be done. So consequently none of their people are able to work on those pictures... it's a closed system. My feeling is to just go away and do the picture outside the system and choose a subject that's simple enough that you can do it that way.

RD: Would your own project be something along the lines of **EQUINOX** in terms of how it was made?

JD: Well, I was always tremendously impressed by what Dennis [Muren] did with that, not so much in terms of the quality of the film, but the fact that he did it and did it for under \$10,000 (in the original version)—although Jack Harris put some more bucks into it.

RS: Was that all shot in 16mm?

JD: Everything except the background projection plates, and they were re-photographed in 16. Every frame that wound up on the screen, however, is a blow-up to 35mm.

RS: I thought it was one of the better blow-ups I've seen.

JD: One of the reasons for that is that Dennis is really sharp on shooting for that kind of thing. He learned a lot of that on **EQUINOX**. If you know which scenes were shot by Dennis and which scenes were done later by Jack Harris, shot by Mike Hoover, you can see the difference, because the stuff Hoover shot did not blow-up very well. The stuff Dennis shot is nice. It's really just a matter of the lighting ratio. I still think the basic idea of the story for **EQUINOX** is kind of a viable thing. I was really impressed. Dennis is a good bit younger than I am and, during the production, I was watching and wondering what was going to occur. I was impressed by what happened. I was not pleased by the way Harris gave everybody the shaft.

RS: What did you do on **EQUINOX**?

JD: I didn't do any animation. Well, the only animation I did was 2 extreme long shots of the demon flying which were done as cartoons. I did the cell animation. Dennis did the bi-pack to add the blowing trees. What I did basically were some matte paintings of the castle and the inside of the cave. And I appeared in 2 different parts, did some lighting for him and gripping. Everybody just helped out. We all worked building the cave set. It was just a fun thing. I built the front projection machine for them. I think **EQUINOX** was the first film made in the U.S. to use motion picture front projection, although by the time it got released there had been others.

RD: On a similar theme, but on a different scale, did you have anything to do with **DARK STAR**?

JD: Yes, just a tiny bit. I did a couple of

paintings for them that's all. I'm told they used them, but one of the scenes looked as though they replaced it with an actual star photograph or they diffused it a lot or something.

RD: Did you ever go further with the idea of doing **THE THING FROM ANOTHER WORLD**?

JD: No. Someone had told me that George Pal had gotten together with Jim Nicholson to talk about re-making **THE THING**. So I thought, "Okay, I'll try again." So I made a drawing and tried to get it in to AIP and show it to them, but I couldn't get past the secretaries. Finally I just gave it to Mark Frank [editor of **PHOTON** magazine] to print. Of course they never made the picture. I'd love to see it, it's such a good story.

RD: Have you done anything for George Pal recently...?

JD: I've done some art work for him on a picture he's hoping to get off the ground, which is a continuation of **THE TIME MACHINE**. It's a pretty good concept. When I first heard about it I thought it didn't sound that great, but he outlined to me what he wants to do and I think he's got something. It's not a remake, although there could be a part for Rod Taylor if he wanted to do it. He would be the time traveler, but there's another time traveler and he's the primary character. It's a continuation of the story. It does involve some of the same characters along with additional characters and they overlap. It's very interesting. It's not 2001 or **CHILDHOOD'S END**, but it's a highly workable project. Pal has that and a lot of other things he's trying to sell. But you know there are crazy things going on in this business and fashions come and go and, if you're not Steven Spielberg or one of these people, well...

RD: Have you talked to Spielberg?

JD: Yes, as a matter of fact he's responsible for my getting the job on **KING KONG**. They originally approached him to direct the **KONG** remake for Universal and he said "You're out of your minds! Nobody with any integrity would touch the thing—they made it already." But then he told Carl Gottlieb, the writer on **JAWS** about it. Carl's a friend of a friend of mine. So I showed Steven the reel. He called the vice-president of Universal. One thing led to another—it took about 6 months, but eventually I got the job.

I also talked to him about **STRANGE ENCOUNTERS OF A THIRD KIND** and had the same problem, the same clash I've always had with artistic producers and directors. He wants to be another Stanley Kubrick. He doesn't want just to say, "Here's what I want the shot to do for me." He also wants, like George Lucas, to tell you how to do it. He has it all worked out: "This shot will be a reduction matte, this will be a photo cut-out, this will be..." So I said, "Listen Steve, you don't need me, you need a secretary who takes shorthand to follow you

around and keep track of all these pieces of film..." I was very surprised when he finally got Doug Trumbull to do it.

I don't know that much about the film. I know it's a flying saucer movie. When Spielberg first talked to me he implied it had something to do with a ship stranded in the desert. I think there were Bermuda Triangle overtones to it, but I've the impression that might've fallen out somewhere during rewrites. I'm not certain. I have a feeling that it's a film designed to "blow minds."

[Story has been shifted to Midwest farmlands. For the film Doug Trumbull has created an extremely realistic landscape complete with individually hand-made miniature trees.]

RD: We'd heard George Lucas' new film **STAR WARS** is supposed to be a **FLASH GORDON**-type film.

JD: Well, that's what everybody's saying. I can't quite visualize that. They've been working on that picture for years. I talked to George, years ago, and he described what they were going to do. Near as I can remember he said the spaceships are going to be all rusty and there'll be flies in the companion ways—things like that. Something like "Terry and the Pirates" in outer space and something like **FLASH GORDON**. I couldn't quite fuse those 2 concepts together. To me **FLASH GORDON** was always romanticized—an extremely romanticized—version of space travel. The idea of flies in the companion ways and rust on the ladders—I mean I think that's a fine idea too, but somehow I couldn't equate it with Flash Gordon. But I have a lot of confidence in George Lucas as a director and I think he'll come up with something great.

I just came to a terrible parting of the ways. I had a meeting with Lucas—Bill Taylor and I. About a year later I had another meeting with him and the producer. They had already decided how they wanted to do the effects, and I never take jobs under those conditions. And Lucas was saying, "Well, we're going to try everything. We might want to just throw the spaceships by hand across the stage, and I want to be there and help you throw them."

I'm looking forward to it anyway. I think it's going to be a very marvelous motion picture, but I think I'd rather be in the theatre watching it than working on it.

RD: What does the future hold for Jim Danforth?

JD: I don't know. You know Universal has me under contract on **KING KONG**, even though they've "abandoned" it. They claim they're going to make it in about a year or so, but I don't see any signs of it. They have said that if Dino DeLaurentiis' film makes a lot of money they will make it for sure. I have such grave doubts about DeLaurentiis' film making a lot of money—that's why I'm sort of curious as to



Above: From FLESH GORDON.



Left to right: Roger Dicken (miniature builder-sculptor), Aida Young (producer) and Jim Danforth. (Production photo from WHEN DINOSAURS RULED THE EARTH.)

whether Universal will do it or not. It may be a film that will take in a lot but will cost so much that it may not even make a profit, or, if it does, not enough to justify the expense of making it. I personally don't think that KING KONG does need to be remade at all, but I think if somebody were to do a really good job of it, it would make a tremendous profit for that company.

[In January of this year, Universal shot some test footage for their version of Kong. Universal's Kong, in the tests, was a man in a gorilla costume created by Rick Baker and Jack Kevan. Clifford Stine, the skilled effects-cinematographer of EARTHQUAKE, THE HINDENBERG and many others, supervised the shooting, which involved scenes in the Skull Island jungle.]

RD: Could you give us a progress report on the DeLaurentiis KONG robot?

JD: When I last saw it it was lying down. They can't stand it up in the shop where they're building it because it'll be taller than the roof, so they'll have to take it outside, I suppose. Nothing that I saw was covered. Everything was strictly the mechanism. There was no padding, no rubber, no hair—nothing like that. No sculptural work. It's being done, molds are being made, but nothing was over the structure at the time [around the end of March]. The hand mechanisms looked as though they were probably finished, and the arms. The torso, I guess, is basically finished along with the legs. The form of the head was there, but none of its mechanism.

RD: Will it move?

JD: Oh, I'm sure it will! They have lifted the stunt girl up in the hand and set her down, and they dropped her! The hand was almost down to the ground when the cable broke; the hand turned over, rotated. It was near the floor, but it could've been 30 feet up for that matter. Apparently DeLaurentiis said the robot must be finished in June, I believe, and he said it would be nice if it moves but it's more important that it just be finished! The question is, will it move well? No!

RS: This robot—its movements will be created by a man whose actions will be "mocked" electronically by the full-size Kong?

JD: That's right, as I understand it. The man wears some kind of a suit with sensors on it, then that is transmitted to the robot. Now a number of questions come to mind. There are inertial problems. There may be some sort of restraint on the suit so that the man is not able to move at speeds faster than the robot is able to move. It will be interesting.

RS: Hollywood seems to have taken renewed interest in science-fiction films recently.

JD: I'm encouraged by it, but I'd like to see one more thing happen before I start cheering out loud. There's some kind of crazy schizophrenia going on out here. Producers have realized that people want to see fantasy or escapist movies, or whatever you want to call them, but the producers still don't want to let go of realism. I have yet to find anybody on the producing end of the business who feels that for certain types of films stylization or romanticizing the visual look of the film can be an asset. They seem to feel that if a person pays 2 dollars to see a movie, and it doesn't look "realistic," he's going to feel cheated. And boy, you know, I feel for some films just the opposite is true. If you sat through some of these conversations—like the one I had with John Guilleman on the DeLaurentiis KING KONG—they want it to look absolutely real...

RS: They forget that much of the charm of the original was in the overly lush, romanticized look of the forest, and that sort of thing.

JD: They hated the forest! They are not able to identify any of the elements that made that film work. For some films they're absolutely right, but not for KING and films like it. And when they say, well, very smugly, "I didn't like the jungle in KING KONG because the leaves on the trees didn't blow," and that's a quote, then they're missing the point. That island was almost as significant a factor to the success of the film as the gorilla. Everybody remembers Skull Island.

The ability of the film to represent and enhance romanticized subjects is, to me, one of the great strengths of the medium. Some of the young directors, like John Milius, understand this. Perhaps someday Milius will make some kind of fantasy film. I thought THE WIND AND THE LION was one of the greatest things to happen to motion pictures. If films like that can continue to be made, then there's really hope.

end

SPECIAL EFFECTS DESIGNED AND CREATED BY: JACK RABIN & IRVING BLOCK

by Robert and Dennis Skotak

Jack Rabin and Irving Block are 2 individuals who partnered as special effects producers in the late 40's and throughout the 50's to create a sizable portion of those numerous Saturday matinee films about flights to other worlds, undersea monsters and invaders from outer space. Whether good, bad or indifferent these commercial products often contained a sense of imagination and entertainment that went beyond their shoe-string budgets. On the following pages Block and Rabin, along with Gene Warren, who worked for them for a short period of time, talk about their past experiences working on science-fiction, horror and fantasy films.



Jack Rabin



Irving Block

JACK RABIN

Jack Rabin has had a hand in the production of special effects in over 200 motion pictures in his 48 years in the business. In spite of the grueling schedule and demanding work that is part of the film business, Rabin still retains the deepest interest in his work. We visited him at his effects shop in Hollywood where we found the expected workman - like clutter evident of a man totally involved in his craft. Rabin, himself a man of quiet energy and kind manner, has a sense of humor and fondness toward his past effects work on fantastic films.

"My whole thing has been restraint budgets. I never had the luxury of big money and I didn't care a lot about it. It's the challenge of illusions — would a piece of string look like a pine tree? — that's the challenge for me. I've always wondered if a man gave me a million dollars and I could bring back 800 trees from the High Sierras, for how long it would take to ship it, I would rather take something like a piece of string on a low-budget picture and do the same thing. There must be some relationship between that challenge and no money — the juices flow for me that way. Why? You'd have to go to a doctor to figure that out."

Rabin began his film career at Selznick Studios in 1927 where he drew upon his art background working in the special effects department. He carried out all types of effects, from matte painting, to miniature design to opticals. He worked at a number of major studios in the 30's and 40's, including 20th Century Fox and Warner Brothers, before finally forming his own effects company in the mid-40's. His first picture, which he hates to talk about, was *I KILLED GERONIMO*, (1947), in which he joined 2 process screens at 90° angles to create a panoramic back-projected image. He next created ghostly effects for a picture called *THE SPIRITUALIST* (1948). By then he'd teamed with a frequent associate of his, Irving Block, and together they were to engineer a type of budget science-fiction picture that would characterize numerous films in the 50's.

"Two years before George Pal made a deal with Eagle-Lion Films, I had an idea which I called *DESTINATION MOON*. I went to Arthur Krim and Aubrey Schenck and said, 'We are going to the moon, TODAY! How do you like the idea?' 'Everyone liked the idea and put up the funds, and Rabin and Block were off."

"I had worked with Chesley Bonestell for about 4 years at Warner's and we'd become very close friends. I was very fascinated about the way he did certain things and with the whole astronomical area ... They'd said go, so I got hold of a writer, Steven Longstreet, who laid me out a format fairly good. Then we got Charlie Higgins, a documentary writer, and then Bonestell and for a year we were developing and developing." In a manner not unusual in Hollywood, things did not work out as planned; deals were reneged and a confusion came about as to who was the originator of the whole 'voyage to the moon' concept. Eventually it all fell through. "A year later Pal now has *DESTINATION MOON*. One of the things about the copyright laws says that, if in the case of similar ideas — as long as the parties have not been associated — the first one who makes the picture has the right to make it. I was green in the business. They were putting up all the money, the whole thing. And they waited. Meanwhile maybe I should've done *DESTINATION MOON*, but I didn't weigh it that way. Bonestell was taken from me. I could see there was no chance for me to make the picture. I went to Bob Lippert. I said 'Let's make some kind of trip to the moon.' Two days later he called with *ROCKETSHIP X-M*. 'Any effects you want in it do it! Let's go, let's get it out before them!'"

So on a budget of \$94,000 and with only a 3-week shooting schedule the film was made. The title was changed from *DESTINATION MOON* to *ROCKET TO THE MOON*. When author John Weiz claimed infringement on his short story, "The Rocket," the title became *NONE CAME BACK*, which was changed again to *ROCKETSHIP EXPEDITION MOON* before being shortened to simply *ROCKETSHIP X-M*. Kurt Neumann directed. Karl Struss was their cinematographer. *RXM* opened several months before *DESTINATION MOON* premiered in New York. It received surprisingly good reviews and brought in an amazing 10 to 1 return on executive producer Murray Ler-

ner's investment. The Motion Picture Herald said, "... The technological department provided effects which are the more striking because they are realistically dramatic without being fantastic." The L.A. Daily News stated, "With a fairly reasonable regard for scientific fact, the picture effectively depicts sequences of a rocketship take-off, flight through space and landing on mars... Jack Rabin deserves a nod for the film's physical aspects." The Citizen News commented, "There's a nice, eerie touch created by the use of color film during the Mars sequences... Karl Struss rates a cheer for his expert cinematography, as does Jack Rabin for his stunning special effects."

"I learned something with RXM: as a man with one idea you can't go suing everybody in Hollywood. You'd be in court the rest of your life! So I said to Irving Block, 'Blocky, we're going down to the center of the earth' — I didn't know that Jules Verne had written it — that became UNKNOWN WORLD. I made that with a top screenwriter Phil Yordan. I wanted to call it TO THE CENTER OF THE EARTH."

UNKNOWN WORLD (1950) tells of a scientist, Dr. Morely (Victor Kilian), and his associates who raise funds to finance an expedition to explore the interior of the earth. The reason: to search for a possible future home for man in the event of nuclear cataclysm. They journey downward in a giant mole-machine they call a Cyclotram, find dead members of a former expedition, encounter poison gas chambers and other bizarre underground phenomena be-

fore entering a vast underworld complete with artificial light, oceans, deserts and volcanoes. They discover, however, that conditions there would render man sterile if he were to live there. They return to the surface after erupting volcanoes create a giant tidal wave that batters them about. (One interesting aspect about this slow-moving and gloomy film is that the U.S. government several years ago actually began its own study of caves and mines for exactly the same purpose.)

To create this world at the center of the earth, Rabin and Block decided to utilize real life formations (waterfalls, lakes, cliffs) which they optically combined and reassembled to form a believable variation on reality. Block created several paintings which were matted over natural skies to achieve the effect of an arched sky of rock.

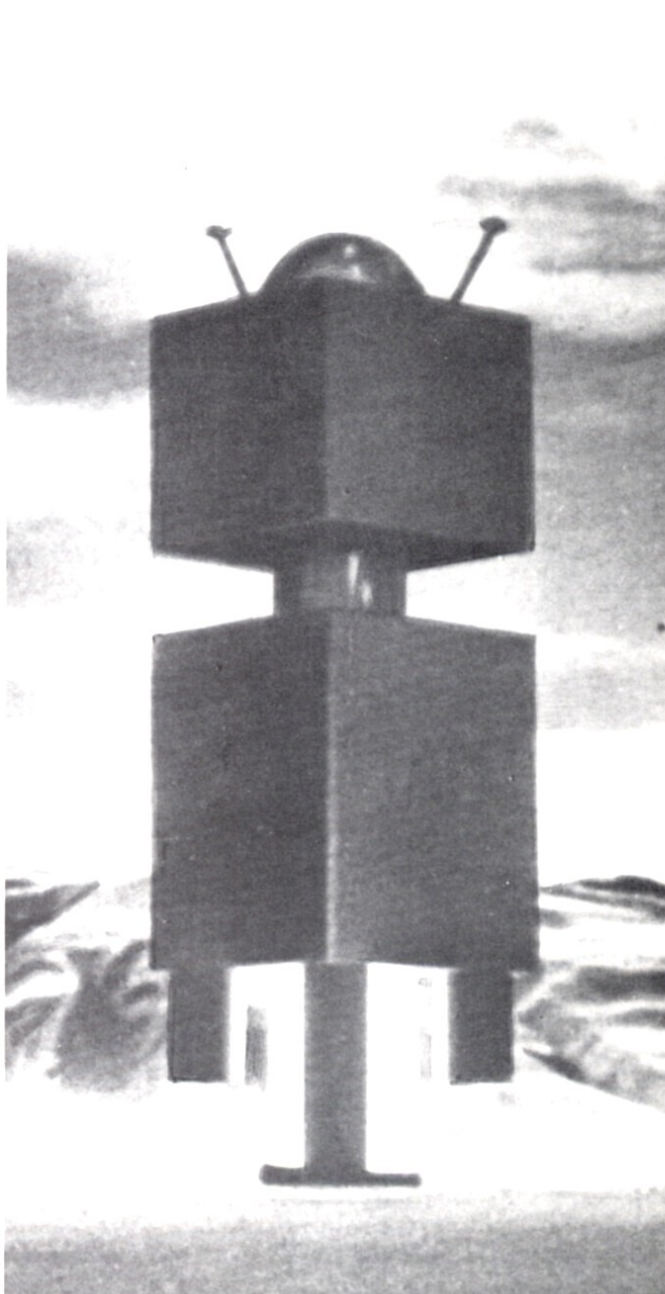
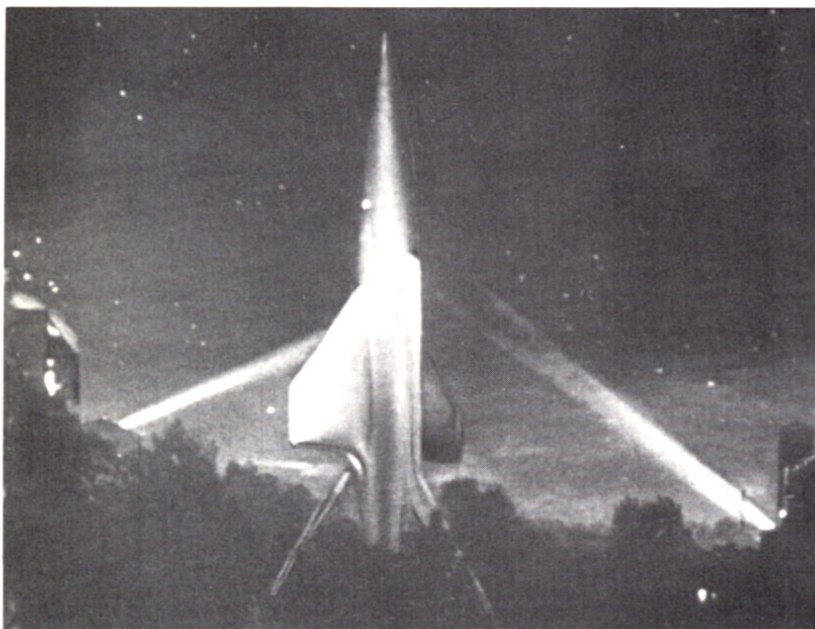
Circumstances varied under which they'd undertake a project. For instance, on Al Zugsmith's INVASION U.S.A. (1951) about a Russian take-over of the U.S. that culminates in the atom-bombing of New York: "They didn't have enough money to do it, so they came in with maybe \$10,000 and I'd put in 3-4,000 feet of film. Now, these effects aren't the kind of effects you run for the Academy. They're photo enlargements with double exposures! But I've also done films with Otto Preminger — I did a good portion of his Stanley Kramer pictures. And Mark Robson's NIGHT OF THE HUNTER, where they really had things set up. Depends on the budget. For my own, I found the challenge in my back room with my own

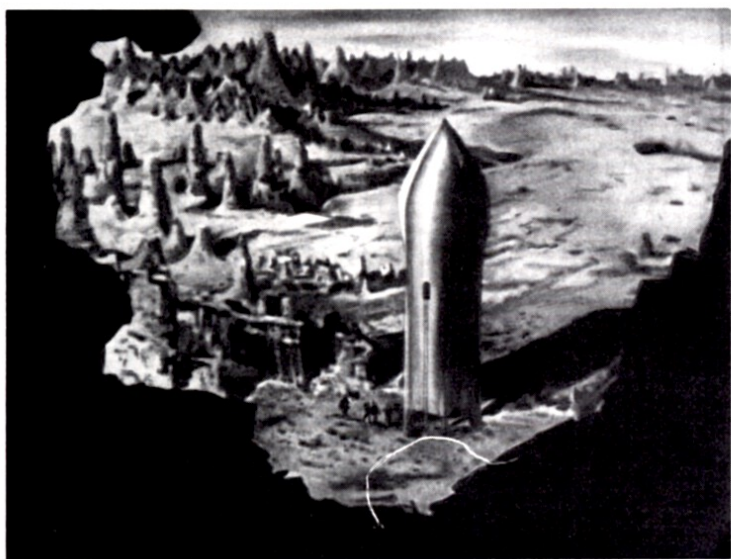
camera. The only big monies I spent on my own was on the Lou Costello picture THE 30 FOOT BRIDE OF CANDY ROCK where I made Dorothy Provine into a giant. That was loaded with effects.

"I've never seen CAT-WOMEN OF THE MOON. Why were these films made? — I was like a punch-drunk guy. I'd make a lot of money in effects and come up with another basic idea — and most of them failed — and I'd go into the projection room, hold my nose and walk out again and say, 'easy come, easy go, Let's start over again!'

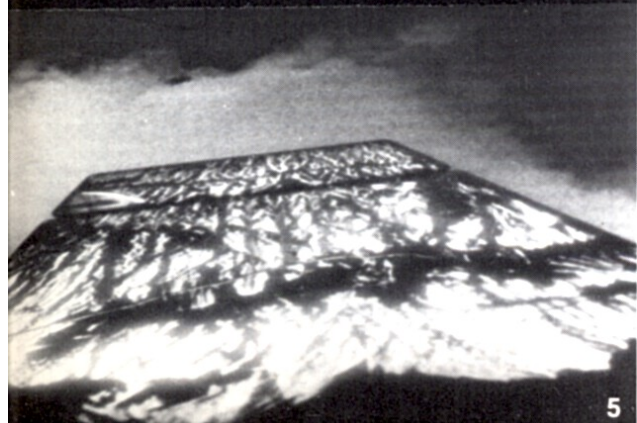
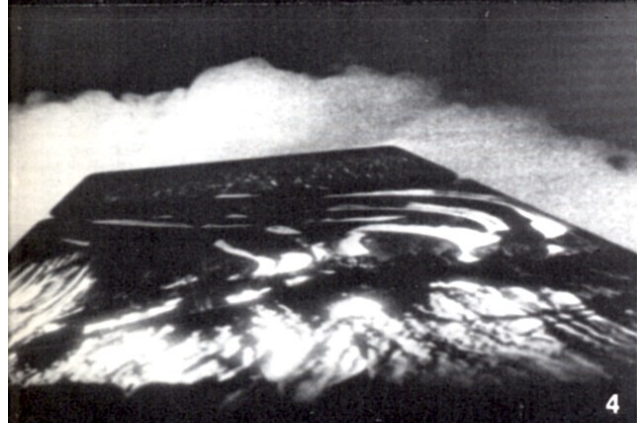
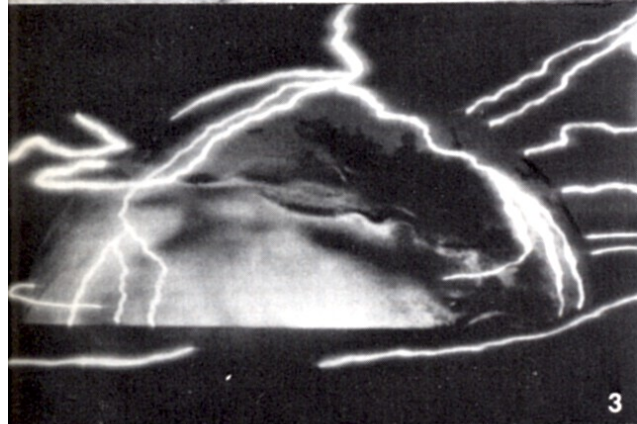
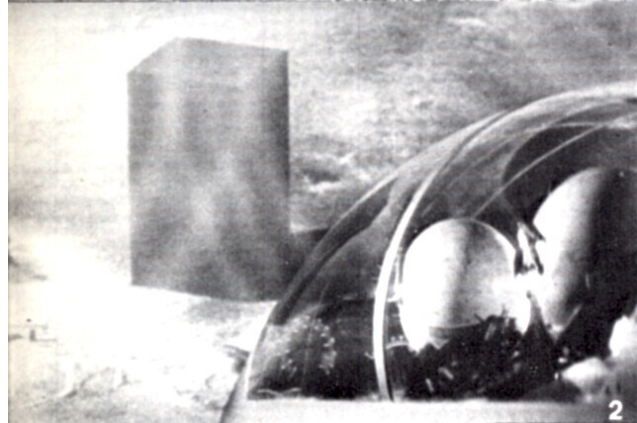
"My basic idea on CAT-WOMEN didn't come through. My original thought was that Einstein, Galileo, Copernicus, or whoever, weren't that brilliant-minded. These cat-women had lost all their energy resources and they began to telepathically develop Einstein's and Galileo's minds — knowing that this takes time — to get them to the point that they would've worked out the formula for the development of atomic energy. Then they'd come to the earth and perpetuate themselves. So Man hadn't his

Below, Left (top): The mole-machine poised atop a windy cliff at sunset before beginning its journey. From UNKNOWN WORLD. Below, Left (bottom): The spaceship bathed in search lights the night of its launch into space from FLIGHT TO MARS. Below, Right: Kronos begins its march on the world — a cell animation sequence handled by Gene Warren for the film KRONOS, CONQUEROR OF THE UNIVERSE.





Top Left: Osa Massen and Hugh O'Brian watch a sunrise from space. Right: Meteors roar by like jets in the vacuum of space — a technical inaccuracy included for its dramatic effect. Meteors were actually baked potatoes wrapped in tin foil! "We used 3-headed potatoes in that one," Rabin quipped. Middle left: Only a small, center portion of this shot was filmed on location. The horizon, pinnacles and rocket were all a painting done by Block. Theobald Holsopple, the art director, designed the very 1940-ish rocket. Right: Rabin combined a hard-line matte of the foreground pinnacle with live-action scenes of the spacemen filmed at Palm Springs. He blended Block's painting of nuclear-blasted buildings with the actual real-life terrain by means of a soft-line type matte. Bottom left: Lloyd Bridges and Noah Berry, Jr. unearth a statue of the ancient Martians. Holsopple designed the scattered remnants and statue. Right: A blind Martian woman screams at the unseen presence of the earthmen. Egg whites provided the cataract effect. Grimly John Emery, as Dr. Ekstrom, comments, "From Atom Age to Stone Age! We've got to get back to earth to tell them." All pictures from *ROCKETSHIP X-M*.



own real destiny, wasn't figuring out his own thing; he was being monitored by thoughts.

"CAT-WOMEN OF THE MOON was shot in 5 days in 3-D. I used MARCO POLO sets from M.G.M. They were matte shots, however, from the top on." Block painted a moonscape and a columned ceiling to extend the limited sets, in addition to an ancient castle-like structure in a crater — the home of the cat-women. Wah Chang was commissioned to create a 5-foot tarantula puppet that attacks the space travelers in a lunar cave. Several of Chesley Bonestell's moonscapes appear on 2 rear-view screens that were placed side by side and blended with rock outcrops.

"The reason I made VIKING WOMEN AND THE SEA SERPENT was because THE VIKINGS was coming out. Likewise, I remember reading a little article on the Sputnik. I went to Roger Corman. I said, 'Something's going to happen.' I said 'War of the Satellites' — the title stuck in my head. Roger called Steve Brodie at Allied Artists and told him the title. Steve said, 'Come on over and get the money!' That's where ideas sometimes start."

WAR OF THE SATELLITES was entirely conceived and filmed in an 8-week period of time. The publicity and playdates were all lined up before the film was even made, and it became a big commercial success when it was completed and released.

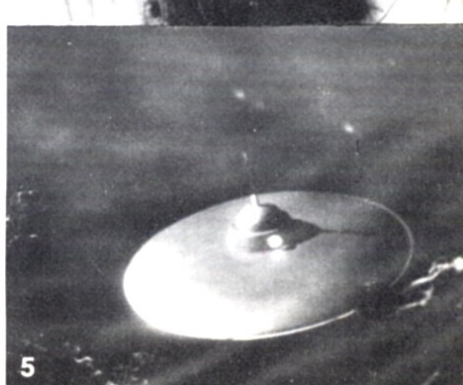
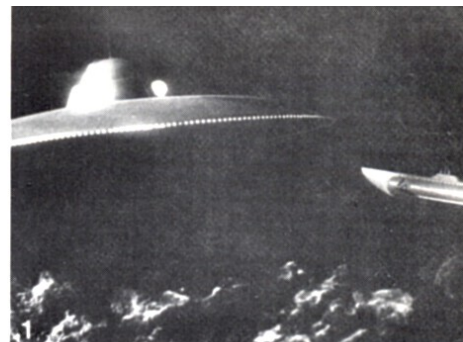
THE GIANT BEHEMOUTH (1956) was produced in England. Rabin supervised the effects, working with Willis O'Brien. O'Brien did little of the actual animation of the prehistoric monster. Pete Peterson worked on the animation out of his own home. The budget was so tight that most scenes of the Behemoth just showed a close-up of its head bobbing and roaring above the London streets. Some scenes were repeated with Rabin optically zooming in on the creature to help disguise the repetition. Other shots were optically "flopped" creating a mirror image of the scene for the same reason. He also had constructed a flexible rubber neck and head that was operated like a hand puppet. This was used in a sequence in which the Behemoth emerges from the Thames to sink a ferry; thus they avoided the cost of integrating an animated model with water.

In all these films Rabin was the supervisor and general planner, overseeing the entire project. Block, as his regular designer and matte painter, also helped develop story ideas which they'd originate. Rabin's task was to break down the series of story ideas into individual pictures, then to break down each image into its separate components or units. He would then assign various artists such as Gene Warren, Wah Chang and Willis O'Brien to handle the actual building and creation of the miniatures, paintings, mock-ups, models etc. Their work he would later match and combine together via an optical printer to form a cohesive, pre-determined image — in a sense a painter with pieces of pictures, and all beaten together within "the framework of a few bucks."

"You can't do it all yourself. You need a partner, someone you can bounce ideas off on. For a while I was associated with Louis DeWitt. He was a title man — a fine artist." DeWitt partnered with Block and Rabin, though his involvement was often more financial than creative. On his own, DeWitt handled effects for films like THE PHANTOM PLANET.

"Another idea I had was called OUTPOST IN SPACE. I went to NBC. I made some sketches to show — I'm not a writer. My idea was to put GUNSMOKE in space. They grasped it right away. A big guy like Arness going out there facing the fron-

Left Column: 1. KRONOS sends electrical "feelers" over the countryside. 2. The bomber approaches the tremendous magnetic cube that Kronos has become. 3, 4, and 5: The death of Kronos; "His head is a ferocious, breath-taking mass of gigantic sparks leaping gaps in every direction. Kronos continues to writhe as if in internal agony . . . continues to get red hot, then white hot. Great chunks of his plates begin to shed and fall off like the slag from white-hot steel. The chunks fall to the ground with great crashes, and clouds of smoke and steam begin to seethe around the body of the monster . . ." From Lawrence Goldman's script. **Right column:** 1. The 1½ foot submarine model ready to ram the "Cyclops" saucer in THE ATOMIC SUBMARINE. All the underwater scenes were filmed through diffusing filters to create a watery distortion. 2. The "organic" saucer emerges above the miniature ice flows made of plaster and sugar. The diorama pictured was about 15 feet wide. 3. The odd-looking bathysphere used in ATOMIC SUBMARINE. 4. Irving Block's arm, assisted by liquid latex and lucite plastic becomes a one-eyed alien! 5. The Cyclops submerges into the blackness of the Arctic Ocean depths.



tier, the same behavior. The idea is: Man never changes, equipment does. So what we're really talking about is entertainment, universally recognizable if possible. I made **OUTPOST IN SPACE** at MGM and used sets from **FORBIDDEN PLANET** and **NORTH BY NORTHWEST**. Bob Fuller was just starting and I gave him a break on it." **OUTPOST** was a pilot that never became a series. Produced for about \$60,000, the show also employed the flying saucer model they'd constructed for **THE ATOMIC SUBMARINE** (1959).

"**ATOMIC SUBMARINE** was a horrible picture. I never saw it completed though. I built a submarine that cost a fortune! It worked. What I did to duplicate water; in the back room I made a whole channel of crazy-looking rocks and took the miniature submarine [a 3-foot long model] along a fine wire on a track above. I put little pieces of aluminum foil atop the water in a large tank, and shined a light on it so that when we jiggled the water it reflected rays like underwater currents."

The submarine, in the story itself, encounters an underwater saucer craft that has been destroying all ships approaching the Arctic Circle. Because of its single eye-like light it is dubbed the "Cyclops." The sub rams the saucer which turns out to be made of an organic substance. It even tries to heal itself! The sub crew then enters the saucer. The entire saucer set consisted entirely of a darkened sound stage, a thin, flat walkway and an iris-like hatchway. The rest was effects work, such as the inhabitant of the ship. This was a one-eyed creature dwelling within a huge metallic-looking sphere. The creature itself was built around Block's arm which was inserted up into a hollow sphere lined with foil. The base of the monster (in actuality Block's elbow) was encircled by a row of rubber tentacles which he manipulated with wires. The walkway to the sphere was surrounded by a machine with crystal-like components. This was a matted-in miniature construction.

Rabin produced some of the effects for Michael Todd's **AROUND THE WORLD IN 80 DAYS**, an experience he'd like to forget. Todd had little understanding of the mechanics of special effects. One day it took the effects crew an hour to explain to Todd that a rear-view scene wasn't at fault because the image seemed to be one continuous blur. He couldn't grasp that the shutter in the camera was photographing the scene properly in spite of its appearance to the naked eye. For similar reasons Rabin declined to work again with Stanley Kubrick on a projected science-fiction project after working with him on **KISS AND KILL**.

"Most restraint budgets can't afford matte paintings. But for someone like Roger Corman I'll do it anyway. We did the matte painting of New York for him in **DEATH RACE 2000**. For American International I did the bat effects for **BLACULA** and I've done a little bit on Bert Gordon's **FOOD OF THE GODS**. In fact, Gordon started with me... but since he was also a writer he went on eventually to do his own thing."

"I was one of the developers of big transparencies. I made a special business on that. In **ROCKET-SHIP X-M**, I made transparencies of the earth and stars and what the grips did was move them slowly out there behind the set by the porthole."

His work on TV specials like Hanna-Barbera's **JACK AND THE BEANSTALK** and the Munich Olympic logos for ABC won him awards, which is more credit than effects-men ever receive for their often inventive work on such "B" productions like **KRONOS**. This points up a basic fault in comparing the quality of work contained in a low-budget film to that contained in one with less limited funding. Commented Rabin, "In **KRONOS** we could've won the award. The kind of thing that beats you is **THE SPIRIT OF ST. LOUIS**. All they had were traveling mattes. They did not have the ingenuity that went into **KRONOS**. The total cost of it was about \$160,000. I did some of the animation. Wah Chang and Gene Warren worked on it quite a bit."

Two models of **Kronos** were used in the film, one larger model for all the major effects shots and a tiny 6-inch version. "We had the little one as a kind of stand-in model. If we'd used the big one for some of the far shots the background would get pretty damned big." Without the luxury of blue-backing they couldn't adjust the apparent size of the model against the various backgrounds very easily, so they did it physically in some shots by using 2 differently scaled models.

"When it became a box it was done through a series of dissolves — we never had a totally collapsible model. What we couldn't do with either model was done by animation. When **Kronos** is disintegrating in the end we put a sheet of glass in a door frame. Atop that we put aluminum powder. We heated it up so it started to melt, to run. Everything else, the lightning etc., was animation put on top of that. The

powder wouldn't run fast enough so we really heated it up — we got pyrex glass to withstand the heat so that the stuff would crack and 'do its thing.' " That effect became a visual unit that was printed atop the black, stationary form of **Kronos**.

Only one effect planned in the script was eliminated; the manner by which **Kronos** would grow, originally described in the script thusly:

Kronos has absorbed the force of the H-blast without the slightest injury to himself. His sides are as smooth and shiny as ever. Now cracks appear in the sides: the cracks separate and fill in with material form from inside. Kronos is growing. When the box is 3 or 4 times its previous size, the cracks seal and disappear, leaving the smooth surface as before. . .

In the film, **Kronos** glows pure white after the blast; the increase in size is indicated by it expanding as an entire unit relative to a stationary background.

Among other films Rabin handled the effects for was **THE CHAMPION** with Kirk Douglas in which he "filled" Madison Square Garden using only 25 actual extras, and **HOME OF THE BRAVE** wherein he converted Santa Monica Beach into South Sea Islands. He also did all of the effects for the short-lived Z.I.V. television series **MEN IN SPACE**.

Presently Jack Rabin is very much active producing effects for such people as Corman. In **DEATH RACE 2000**, for instance, he converted L.A.'s Ontario Speedway into a racing arena of the future by matting in a new skyline. He filled the stands by reprinting the small crowd that was actually there over and over into the empty areas. Recent projects of a few years ago included his concept of the "ectoplasm sequence", ultimately not used, for **THE LEGEND OF HELL HOUSE**. A painting illustrating his idea showed a group of people sitting around a table staring in shock as threads of ectoplasm are seen streaming from a medium's fingertips to form a ghostly apparition in the chair next to her. Another proposal he developed was for a film to be entitled **THE RAT PEOPLE**, a story about a race of man-sized rodent-creatures who surface to the earth to forage for food. To help sell the concept of the film, he had fashioned a clay sculpture of a human form evenly divided vertically. One side represented the contours of the proposed rat costume; the other side revealed how a man would fit within the costume and operate it.

Over all, reflecting on the "nature of the beast" that is commercial film making Rabin commented, "In desperation people want to make pictures. You get there, lose something, but willingly do anything to make a picture — and give anything... even make a deal with the devil." Reflecting a little more about some of his past assignments he added, "Never make a special effect shot in a low-budget film take place in the day time!"

GENE WARREN

Gene Warren is a highly skilled special effect craftsman whose visualizations have graced such films as **WONDERFUL WORLD OF THE BROTHERS GRIMM**, **MASTER OF THE WORLD** and **THE TIME MACHINE** for which he won an Academy Award. The next issue of *Fantascene* will feature our full career-spanning interview with Mr. Warren. Here we spoke to him about his work with Irving Block and Jack Rabin in the low-budget field.

"I did the wasps in **MONSTER FROM GREEN HELL**. Those were pretty crude puppets. They were all wire and stuck together with pins and spit — no armatured figures in that at all. There were a lot of them because they were simple castings with very simple dressings on them. There was only one that was fairly sophisticated, even that was just wire. In the scene at night the giant snake had just one plain copper wire in it. At that time I knew so little about animation I didn't even use a twisted wire which would've given me 10 times the control. So I really fought with that, especially the snake and trying to make it follow through properly. Bending the whole bloody thing from top to bottom each time was really a miserable thing. That film was done very, very cheap. I don't think I put more than 3 weeks total animation into it."

Warren also worked on some of the underwater effects in **ATOMIC SUBMARINE** and handled almost all of the effects for **KRONOS**. "In **KRONOS** there were 2 matte paintings which I didn't do. Those were Irving Block's, who is a really good matte painter. I could never have done that myself. I've done matte joining in split-screen and rear-projection shots to tie them together. I did that kind of painting for **MONSTER FROM GREEN HELL**, but not the total scenes. That was Blocky's forte." As far as his work on **KRONOS** and the development of the robot's design: "In the beginning it was sort of a committee talking about something that was supposed to represent a mechanical type of non-organic kind of thing. And then the story point of it growing, we felt that we wanted something more mathematical, geometric, and the legs going up and down. There were lots and lots of sketches made. Then I made a lot of simplified ones, knowing I was going to have to do it within a budget. It started as a committee for the general aspects of it, then the final design scale, proportions, how it was going to grow, and how big it was at any particular time was my input."

"The model itself wasn't that sophisticated. It had a couple of tiny motors that made the aeriels move around, but everything else was strictly stop motion. There were tension bits on the legs and things like



that ... the model was about 10 inches square. I think the legs were about 2 inches in diameter.

"I was never very happy with any of that stuff because I was so new at it ... It worked, but I've always been such a perfectionist that I was frustrated in those years ... I was having a hard time learning because I was stuck over all by myself because of the budget problems and non-union setups. Jack Rabin had this little tiny store next to the old restaurant Stage 9 on Santa Monica — about 20 feet wide and 40 feet long. I just had to work out the problems there myself. For a while on GREEN HELL I had a guy, Jack Cosgrove, who did a couple of the first shots to show me how — that's how I learned to do blending. Cosgrove was already an old-timer in the business and was supposed to be there not only showing me how to do all this stuff, but just there to help dress sets. Jack Rabin was sort of doing him a favor because he was an old friend and a good effects man — a matte painter. But he was never there ... I had just enough to show me what I needed to know."

IRVING BLOCK

Irving Block is now a full professor of art at California State College where he teaches courses ranging from anatomy to video-tape expression. He spent many years as a special effects technician and writer on a diverse array of science-fiction films ranging from *VIKING WOMEN AND THE SEA SERPENT* to *FORBIDDEN PLANET*. Block himself is a positively charged, sensitive individual who maintains a great enthusiasm about both his life and work, including his past work on fantasy and horror films. We spoke to him in the warm and earthy atmosphere of his home.

"Jack and I worked together at 20th Century in the effects department, that's where we met. In the mid-40's, both of us left 20th and I went to Mexico where I set up a special effects dept. for the industry there. I came back and was associated with M.G.M. Jack and I used to see each other on individual projects but we didn't parallel in every way. I worked for quite a while at M.G.M., then I went to Europe and worked there for a while. I worked on a puppet film in France, animated puppets. It was a version of *ALICE IN WONDERLAND* — it used both live action and puppets." This was a film produced by Louis Bunin in England and France released in 1951 in color. "It was a very difficult project, technically impossible to achieve — but still it was an interesting film and had a lot of ingenious effects. Ultimately I came back to

the states and Jack and I got back together.

"We said 'Hey, why do we always have to be working for these jokers, because they don't let us do what we want to do anyway? If we could raise some money on our own, how about dreaming up some new type of film which would use special effects,' because that was our talent. Both of us were trained as artists primarily."

Block and Rabin decided that the type of film that would be successful would combine the elements of realism contained in the so-called "semi-documentaries" (fiction stories presented with a newsreel-like flavor) of that time, with a new type of escapism story. They decided their first project would be a realistic treatment of a voyage to the moon — this, of course, being their project known for a while as *DESTINATION MOON*. "But we didn't make *DESTINATION MOON* because there was so much haggling. Some of the stories attached to some of the 'deals' would be hilarious, a real 'Hollywood story.' We met this rich, doter-in 'old time movie maker' who was in Hollywood for a couple of days. He said, 'Well, boys, what is it you got on your minds?' And we'd say, 'We're going to take a trip to the moon.' He started to get interested; 'That's a good idea. Maybe we can do something. We could get a whole bunch of Munchkins' — he began thinking we could get midgets!"

"I said, 'No, No! Not at all! This is going to be real!' He says, 'Why can't we have munchkins?' There's no air on the moon', I said. He says, 'What do you mean no air on the moon? How could they breathe?'"

"Well, you know, that sort of thing bombs out. But, after all the spacemen never went to the moon, they went to Mars. The reason for that was that they couldn't build sets."

The exteriors for the film, *ROCKETSHIP X-M*, were all shot on actual locations in Palm Springs and the Mojave Desert, rather than on a sound stage. Additional landscape features of atomically destroyed buildings and jagged rocks were added via Block's paint brush.

"Jules Verne wrote a story about going into the earth, so we put a story together using that general idea as a kind of escape. It was a reaction to a trip into outer space. It was made for about \$60,000, nothing at all." Block and Rabin felt Robert Lippert's choice of the title *UNKNOWN WORLD* was terrible. Lippert thought their suggested title *JOURNEY TO THE CENTER OF THE EARTH* wouldn't fit on the marquee. "I said, 'But that's a great title — it's Jules Verne's' He says, 'Who's Jules Verne? Who knows Jules Verne? You're a long-haired intellectual, nobody ever heard of him!'"

"It's a funny thing, the guy who wrote *UNKNOWN WORLD*, Millard Kaufman, doesn't even remember writing it because he became a big Hollywood writer. The guy who did the music, Ernest Gold, got

peanuts at the time. He did all the big Stanley Kramer pictures after that.

"We were constantly trying to figure ways to make films together, but in order to keep in business we kept our special effects company going. Consequently we did a lot of effects for many of the first of the low-budget science-fiction pictures. I didn't get as many credits as you might've expected. If we are really going to be fair about it I also did quite a bit of work on *FLIGHT TO MARS* — the paintings, the general development and conception and how to put these things together. Jack Cosgrove, who received credit on it, was well-known at the time. He couldn't handle it — I don't care to discuss all the reasons why. He came up to us and said 'Hey fellows, I've got a job, will you work with me?'"

FLIGHT TO MARS was filmed in 1951, produced by Walter Mirisch in Cinecolor for Monogram. An out and out space opera, it told of a group of 5 space travelers who crash land on Mars and meet human-like Martians living in a vast underground city. They narrowly escape as the Martians plan to steal their ship and use it as a model for a proposed fleet of ships to invade earth. The film was directed by Lesley Selander who was responsible for dozens of action-oriented "B" westerns until then.

Some of the special effects included a swarm of orange fireballs rushing through space, which was done by cartoon animation. Block and Rabin had a sleek model spaceship built equipped with fuel that could ignite to produce the rocket propulsion effect. This model was suspended and manipulated in front of large transparency backdrops of outer space and the moon. Block painted a red and greenish hued landscape of jagged, snow-capped mountains and valleys that was glimpsed through the spaceship's port hole before the crash. The view of the underground city Block described as "part set and part matte shot." The first view of it was enhanced by both cartoon animation representing a row of jet-cars moving past buildings and a live-action rocket vehicle pulled on strings up through the foreground. Another sequence showed the earth ship in 2 stages of repair, the major portion of the scene being a matte painting that was blended with a full-sized set with the actors. The interior set of the rocket was actually just the redressed set from *ROCKETSHIP X-M*. Variety pretty well summed up the film: "Presentation is on a standard level with stock situations and excitement, but physically film looks better than the usual light-budgeted effort through a well-conceived production design that displays technical gadgets nicely."

"Let me tell you one incident about *MONSTER FROM GREEN HELL*. The producer came and said he got a print of *STANLEY AND LIVINGSTONE* and wanted to use some of the long shots of the running animals, etc. 'But,' I said, 'the guys are walking around with those 19th century pith helmets!' He said, 'That's not hard. For the close shots our actors will wear pith helmets too!'"

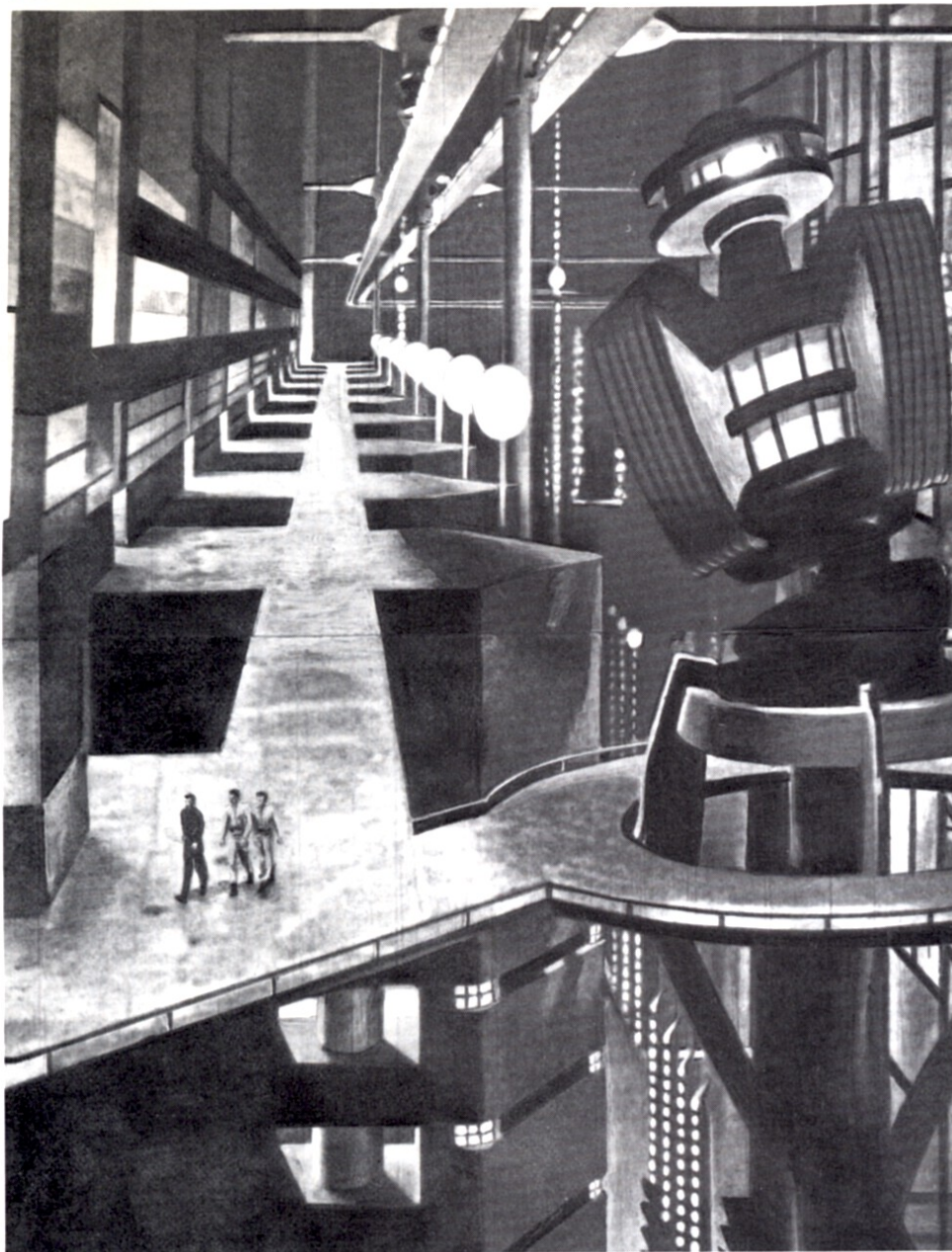
"The story had to do with a rocket falling into the jungle and mutations take place. These little bugs start to grow bigger and attack lions, tigers and everything else. Everyone is running; you see the forest fire and all those old shots from *STANLEY AND LIVINGSTONE*. So we had a conference with the producer — this is a real 'Hollywood story,' — the writer, Jack and myself. We asked what type of creatures are they, what do they look like? 'Look, I don't know anything about insects, just some kind of insect — a cockroach, a beetle or whatever; you can design anything you want,' said the producer. I said, 'The problem is you can't stretch credibility too far. How large would they be? This big?' [Block indicated about 4 inches]. The writer says, 'No, I want them to be BIG. About this big.' [The writer indicated about a foot.] So the producer says, 'Hell no! We gotta be realistic in this picture. They gotta be GIGANTIC! Big as an elephant!'"

"That's Hollywood. So the scale keeps changing; sometimes they look as big as a house, other times they look the size of a cow — it depends on where they are sticking their heads out!"

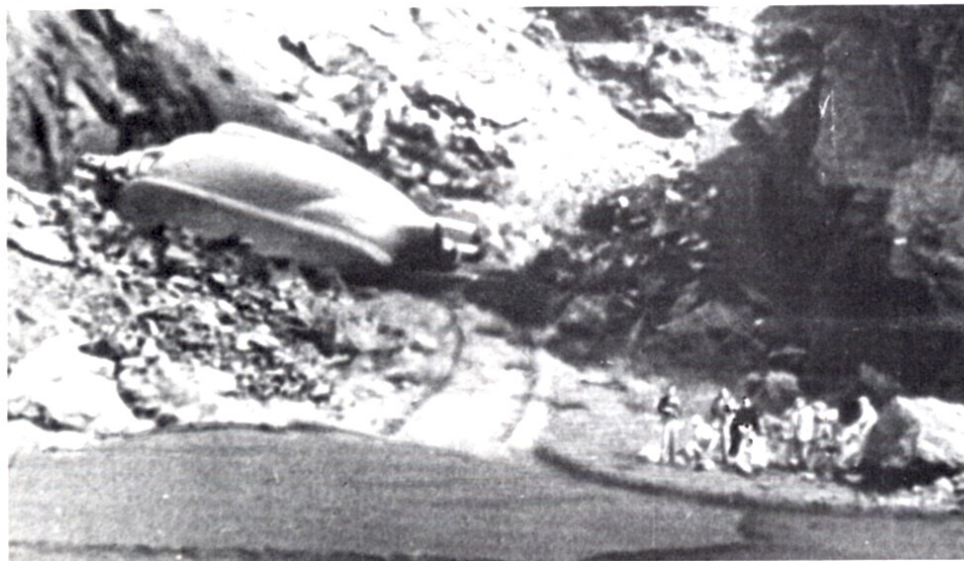
"We had an assignment on *RODAN* when it came to the U.S. and they wanted to distribute it. The trouble was that you could see some of the wires on the Pteradactyl. We had to matte those wires out. We did the best we could. On the close shots they were



Left: *THE BEAST FROM HOLLOW MOUNTAIN* destroys a house. Louis DeWitt and Jack Rabin supervised the color stop-motion effects in this film. Willis O'Brien was responsible for the original story but regrettably didn't get assigned to do the animation effects, to the discredit of its producer. Right: A close-up of Block's atom-scarred city scape from *CAPTIVE WOMEN* — a 3-dimensionally layered painting.



Above: The incredible Krell machinery complex from M.G.M.'s production **FORBIDDEN PLANET**. Irving Block wrote the story and was responsible for creating much of the design of the visuals in the film. Originally the Krell machinery was designed in a somewhat Flash Gordon style with arched doorways, bolted panelings, domed and plated structures and "tin-man" style robot. Bottom: A 2 foot model of the Cyclotram is matted into an actual terrain, as is the shoreline in the foreground. From **UNKNOWN WORLD**.



crude and the wires, of course, ruin the illusion — but it is possible to take out a thin little line like a wire. Hell, at M.G.M. we had plenty of time and they told us money was not an issue. We would make shots that were fabulous. Even I was just amazed to see it on the screen.

"There's a scene in **VIKING WOMEN AND THE SEA SERPENT** they needed — a shot of the serpent coming up out of the water. We had no time, no money and had to do it in a hurry. We took a shot out here of the ocean at Malibu. Then I took my finger and put clay on it — I made a plastiline head of the serpent. We shot that, then matted it into Malibu. It was a terrible shot but we had no time to do it."

For other scenes in the film, Block did a matte painting of a massive ceiling structure to extend the top of the set representing the Grimault Tribe castle. He also made and manipulated the rubber hand puppet that rises out of the Great Vortex and attacks the Viking ship.

"I almost got killed on that picture. I was working in the pool which we had built up with tarps. We just had a moment to hurry up and get this shot. The camera man was not the smartest guy in the world. I was carrying on like a nut!! 'Do this, do this! — come on,' I said. 'Turn that damn camera on or we're gonna lose the thing!' So I reached up over, my hand in the water, and I turned the camera on. I went up into the air! I flew across the pool — I'd shorted it out! It was a miracle. That was the biggest scare I had in my life. Maybe it's good for someone doing science-fiction — it turns your brains inside-out!"

In 1951 when journalist Al Zugsmith decided to get into motion picture production he approached R.K.O. with an idea for a film to deal with post World War III life on earth, to be called **3000 A.D.** Produced for \$100,000, it was directed by a film editor, Stuart Gilmore, and starred members of R.K.O.'s stock players which included Margaret Field and Robert Clarke. Howard Hughes, who owned the studio at the time, later changed the title to **CAPTIVE WOMEN** for release. It told the story of 2 tribes of people struggling for survival — the Mutes and the Norms. In this case there is a reversal of the expected; here the mutants are good and the "normals" are savage and cruel.

Rabin and Block were commissioned to do the effects for **CAPTIVE WOMEN**. They created a skyline of an atomically destroyed New York. "That whole thing with Brooklyn Bridge collapsed and the Empire State Building in pieces was a long painting. We had the camera pan across it to give a panoramic effect. There were some objects in the foreground, a multi-planed approach with miniature rocks and broken trees in front, so that when we photographed it we got a 3-dimensional quality."

"We worked for a while with Willis O'Brien. Jack worked with him on **THE GIANT BEHEMOUTH**. He was a wonderful man. Here's a guy who got screwed — he didn't get his due. A wonderful artist and so imaginative. He sure understood animals — he was an old cowboy, I think. He should at least get a posthumous Academy Award."

"The first ideas on **KRONOS** were kicking around in 1955. Here again we were involved with Lippert who knew and trusted our skills. Jack and I were co-producers on that. It was really our project from the start. The concept is very interesting in light of what's happening now. The story of **KRONOS** is essentially the story of the depletion of resources on a planet. That's what's peculiar about science-fiction; it sees ahead and you have the feeling some day we too will be out of energy."

"In **KRONOS** there's another planet similar to our own, but perhaps on a higher industrial and technological state of development. They discover they're running out of energy, so what do they do? They can't send a wire, you know, so they send into outer space a machine that comes and sucks up all the energy and brings it back, like a parasite. The idea's pretty wild, because how can you transfer energy that way? We know you can transfer matter into energy, but you can't take energy and put it back into matter; you can't take electricity that flows through the wires and suddenly make it into a piece of coal again. But science has been fooling around with the notion that maybe, maybe the relationship of matter to energy is very subtle. I said to myself, if you can run a film backwards, why couldn't you run energy backwards? **Kronos**, then would come like a car battery, get charged and be returned."

"I think that the appeal of science fiction in our time is that it has a sense of what corresponded to the mythology of the ancients. There is a great deal of mythic content in all S-F. Another reason it is interesting is that it is beyond itself, over and beyond itself. It has philosophical overtones that have a great appeal again for a young, educated audience — not only for kids who have nothing else to do but sit in a movie. They sense something is going on."

"I used the term **Kronos** as the title because there is an ancient myth that goes back to the dawn of

Greek civilization in which it is told how Kronos [or Chronos] was one of 3 titans of pre-human times. His wife would bring forth children. Jealous of a possible future rival he would eat them up. In order for the children to survive, one time she put a rock down Kronos' mouth and he swallowed it. He didn't know what it was. So the idea was that in a way this machine comes to earth and is eating us up. The young man, the hero, represents Zeus and through his intelligence he must destroy Kronos."

Block combined this myth with a second one which tells of how Gaea, the earth, had a son, Antaeus, who was the guardian of the Golden Apples of the Hesperides. One of Hercules' tasks was to get the apples, and thus he had to fight Antaeus. Everytime Hercules would throw Antaeus to the ground he'd get up with even more strength — this because Gaea, Mother Earth, was giving him more energy each time, making him more powerful. Finally Hercules holds him up, separated from the earth, and crushes him.

"The idea here is that the army thinks that the way to kill this Kronos is to hit him, ultimately hit him with an Atom Bomb, which is just the wrong thing to do — he gets more powerful each time. The only way to bring him down is to reverse the process and have him eat himself alive — give him an ulcer like a Hollywood producer."

Theobald Holsopple, as in *ROCKETSHIP X-M*, *CAPTIVE WOMEN* and others, was again their art director: "Holsopple designed the laboratory. He used egg cartons for that! He designed the straight sets and office scenes, but had absolutely nothing to do with the special effects."

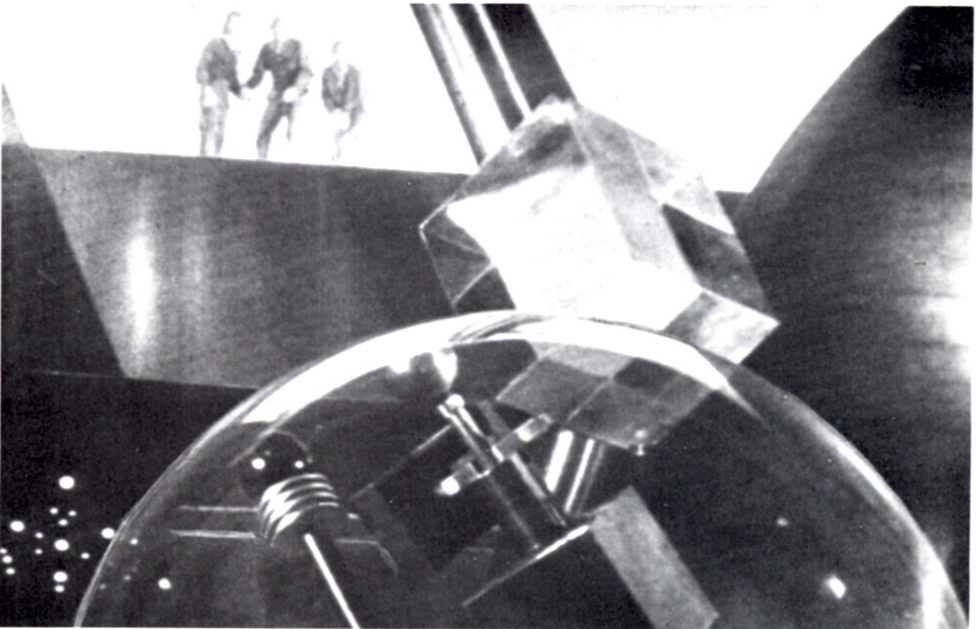
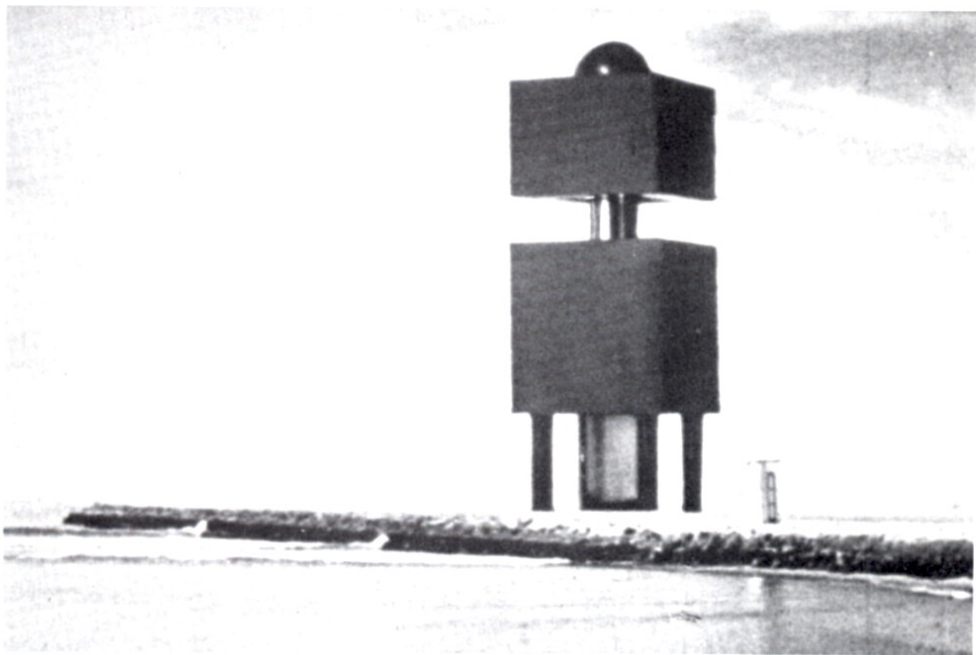
"I'll have to take credit for the design of Kronos. I don't like to push anybody aside because there were people who built it, there were several fellows that worked on it and they were very skilled. Of course, sometimes I would get a little temperamental. I'd say, 'No, don't do it that way,' but again we were fighting budget costs."

"I made the drawings of Kronos. I remember it distinctly and I know exactly why I did it, how I did it. We had a beautiful little model, a gorgeous model [built by Wah Chang and Gene Warren]. I wanted it to be anthropomorphic, to look like a robot, but at the same time I wanted it to look like a piece of machinery. I spent a lot of time on it, it didn't come just like that! It was a long process of thinking. At one point it looked more like a construction by Picasso, but I reduced it down by a whole series of steps until it ultimately became just a black box — maybe because my nickname is Blocky!"

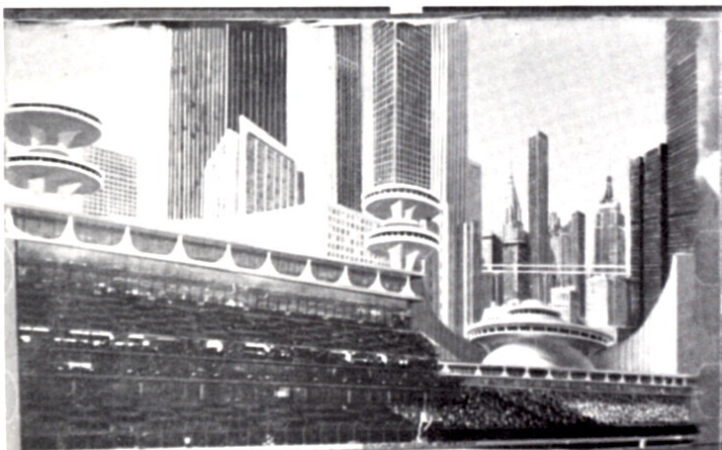
"Some of the big scenes in the desert were nothing more than a white sheet with sand thrown on it, but it looks pretty damn good with the airplanes zooming in on it. Some of the scenes were paintings and some were models. There's a scene where a helicopter lands on Kronos. Well, we couldn't do anything like that. Hansen Dam is out there, a kind of flat area with the city below. The helicopter came and landed atop the dam. We just took everything else out and put Kronos in its place and did a blend with the sky. The actors had no idea what was going on. They were just standing on top of the dam moving around. Sometimes they'd get very confused. Often times, aside from the fact that they're maybe not the greatest actors, or they don't have the greatest direction or time, their acting is a little corny. Well you can't blame them because they're just acting to something which isn't in existence. They were always surprised to see the finished film."

Block also felt there was somewhat of a correlation between the appearance of Kronos and the black plinth in 2001. It is interesting to compare the outline and angle showing Kronos disintegrating at the end of the film (see photo elsewhere in this article) to similar shots in 2001. The possibility of Kubrick's being influenced, perhaps even subconsciously, by the film shouldn't be dismissed altogether because Kubrick went out of his way to try to see every science-fiction film he could before making his space epic.

One of the professors at Cal. State once asked Block if he had done other films like *FORBIDDEN PLANET*. "I said, 'No, not on that level, but there was one picture that might be interesting to you."



Top: Rare full view of an animated wasp from *MONSTER FROM GREEN HELL*. **Middle:** "The sea is clear of fog now in the morning sun. Standing by the water is a strange and terrifying object. It is a good hundred feet high, a dark, gleaming gunmetal color. A large dome is protected by immense, squared-off plates that project from a large cube of the same metallic substance . . . The giant stands immobile and towering as if it had been planted there forever." From the shooting script of *Kronos*. **Bottom:** The inner mechanism of Kronos is briefly glimpsed.



KRONOS.' I described only the box sequence. He said, 'You made that? I was a youngster when I saw that. That was fabulous! That was Minimal Art!' At that time there were no minimal artists, such as Larry Bell. There was Cubism, but that was a token kind of thing. At that time I wanted to get away from the goddamn tin-man concept of a robot — you know, from WIZARD OF OZ.

"When I was working on FORBIDDEN PLANET that was the first thing I got in trouble with. I was working in New York at the time. M.G.M. had bought my story. They were stymied. I came back. I didn't know that the hell was going on. The producer of the film, Nicky Nayfack — who later made another film, INVISIBLE BOY, which used Robby the Robot ... not such a hot picture — he called me and said, 'Hey you gotta come down and work for us. We're stuck with this picture. The art department doesn't know what the hell to do with it. What does the Robot look like, what does the Krell Laboratory look like, the saucer — what is all this about?' The day I walked in I saw the sketches. It looked like Flash Gordon, which is all right, but he didn't want that and that's not what I wanted either. The robot looked like a tin man with a carrot nose! They put me to work, stuck me off in a little corner. That's why I say I'm a little angry, you know. They said, 'No one will know you are even around here; we'll turn the designs over to the art department.' Then they went ahead and built the robot.

"These science-fiction stories, as lousy and poorly made as they sometimes are, touch at the truth, just as the Bible has certain truths in it. For instance the story of Adam and Eve and the loss of innocence is a universal theme. These things are based upon what Jung might have thought of as the cultural memory, some kind of original wellspring that we contain within ourselves, the memory of the race, that which we've forgotten but lies at the unconscious level.

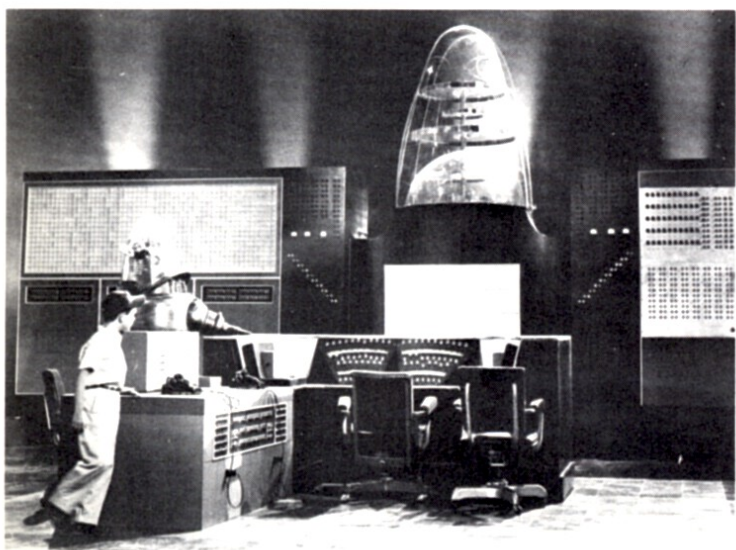
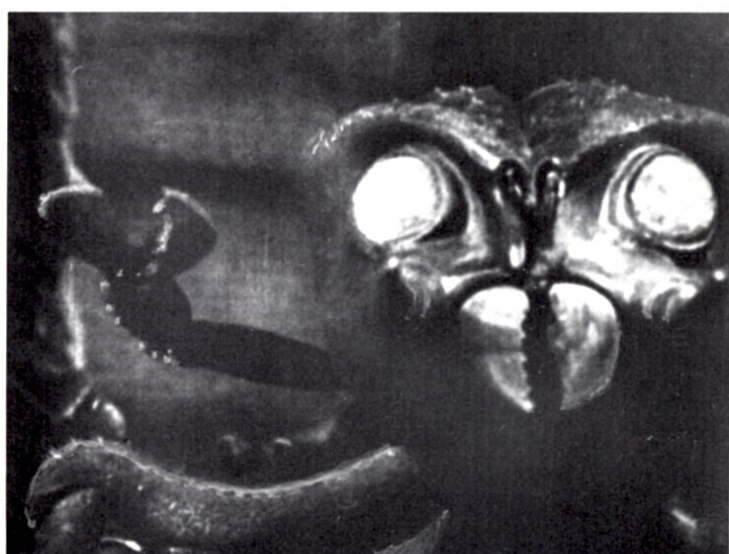
"In ATOMIC SUBMARINE, that's the Cyclops again, the one-eyed monster. Oddyseus has to defeat him, and the only way to do that is to poke his eye out. That wasn't a very good film either, but there were many, many interesting things in that film. Another film, again it's a low-budget, crappy film — I, you know, may as well be truthful about it, it was WAR OF THE SATELLITES, a Roger Corman film. There too were certain implications from mythology: the imperfection of man. This guy [referring to the character of Dr. Van Ponder who is taken over by an alien intelligence] is so perfect he's totally symmetrical — it's a very curious idea. It's not just a yarn. It's a yarn in the same way myths are yarns, but they have a truth behind them that the boy-meets-girl soap operas don't."

Irving Block eventually grew tired of all the commercial demands and compromises of the business and traded his camera for the life of an artist. "I much prefer being an artist. I have complete control of the canvas. Essentially I'm a realist. It's very strange, the fantasy side of my life has always been active — it still is as a painter, as an artist. I'm mostly interested in recording my feelings about my own immediate environment." He paused to briefly regard several vibrant-colored oranges lying in the peaceful light of the sun; "Things like that turn me on, things like my wife, my kids. It's a very personal kind of art.

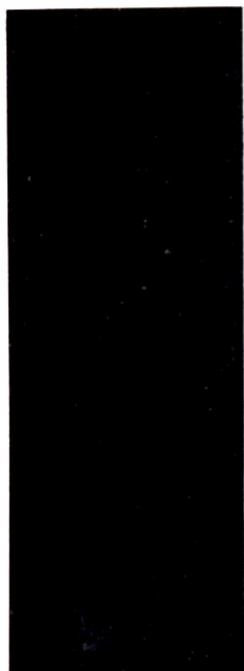
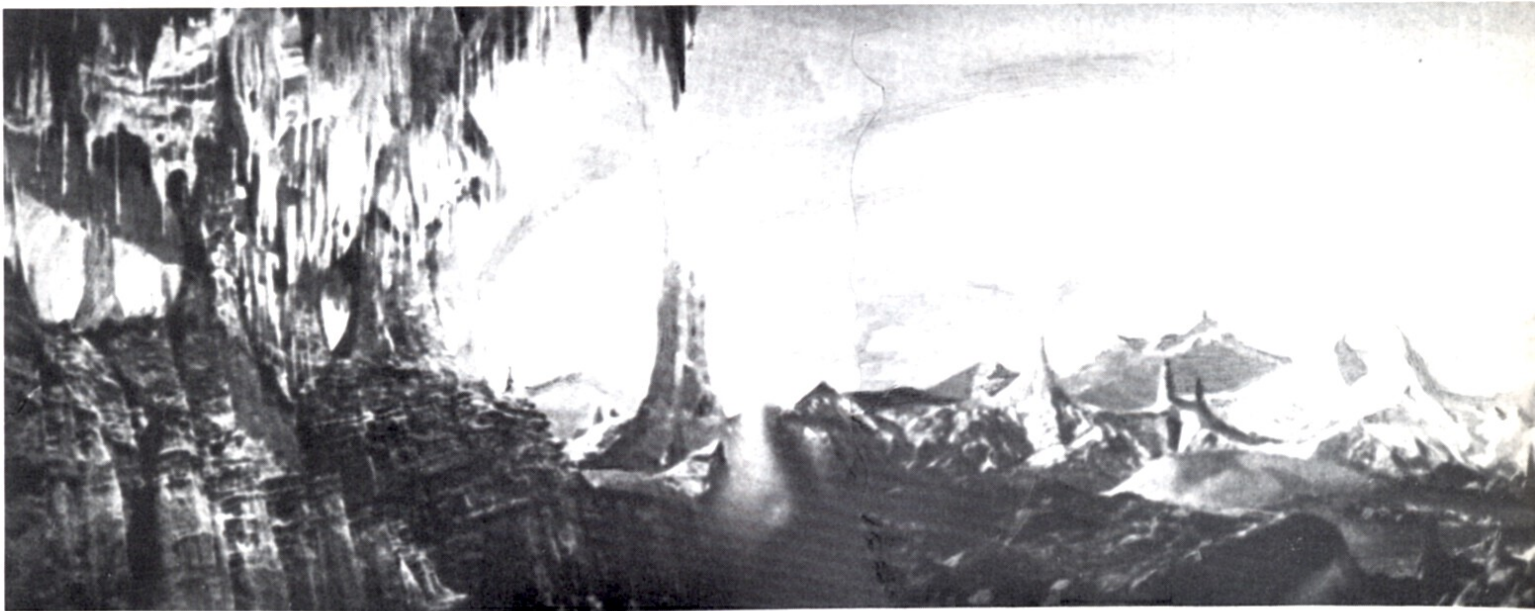
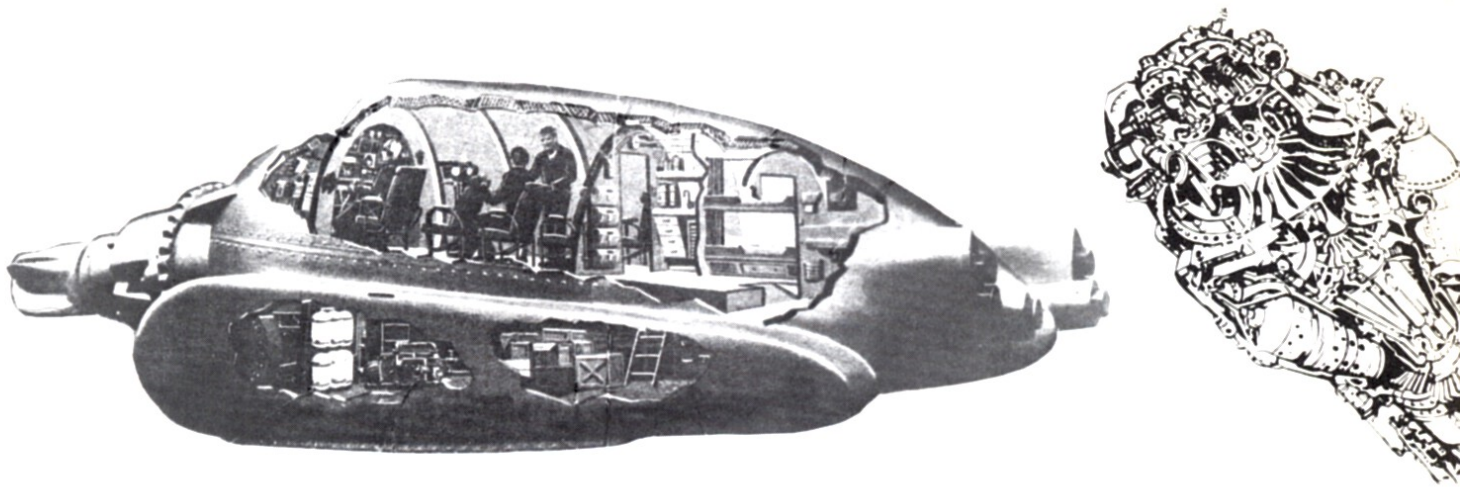
"Horror films are a very healthy thing too because you can work out all your problems when it's good ... and I don't necessarily mean technically. DAY THE EARTH STOOD STILL is a hell of a picture because, aside from telling of a real problem, we recognize the story of the resurrection of Christ. Someone comes to bring enlightenment and they kill him. We always kill those that have a fresh good idea. I'm not making a comparison between these two pictures, but KRONOS is saying something about the misuse of energy.

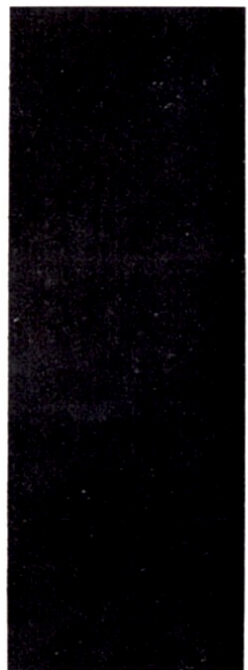
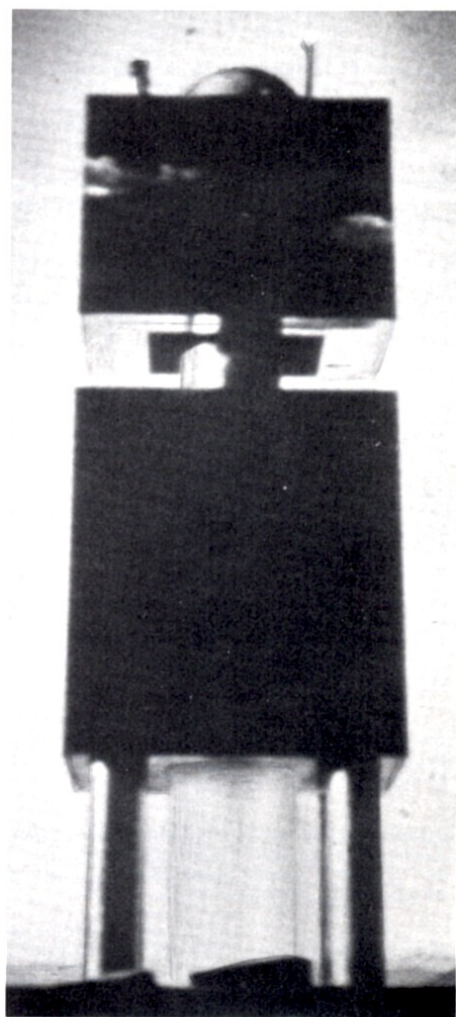
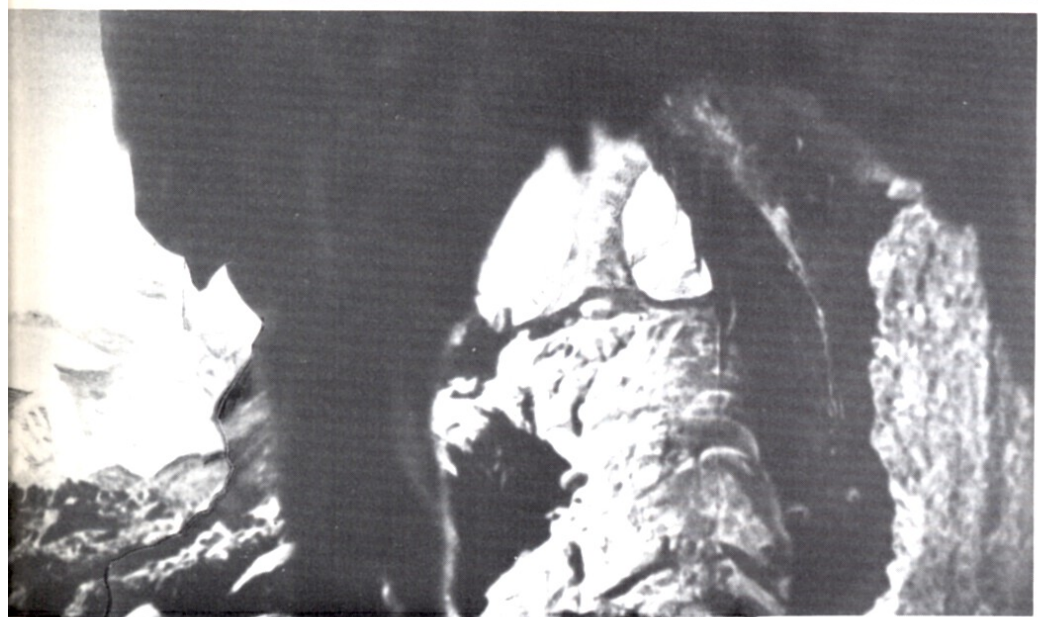
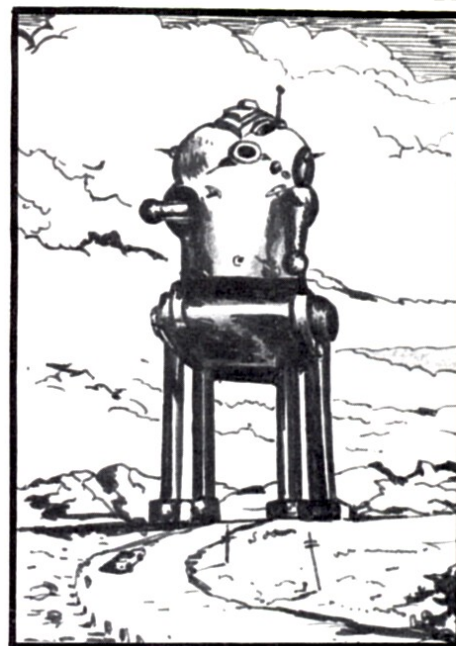
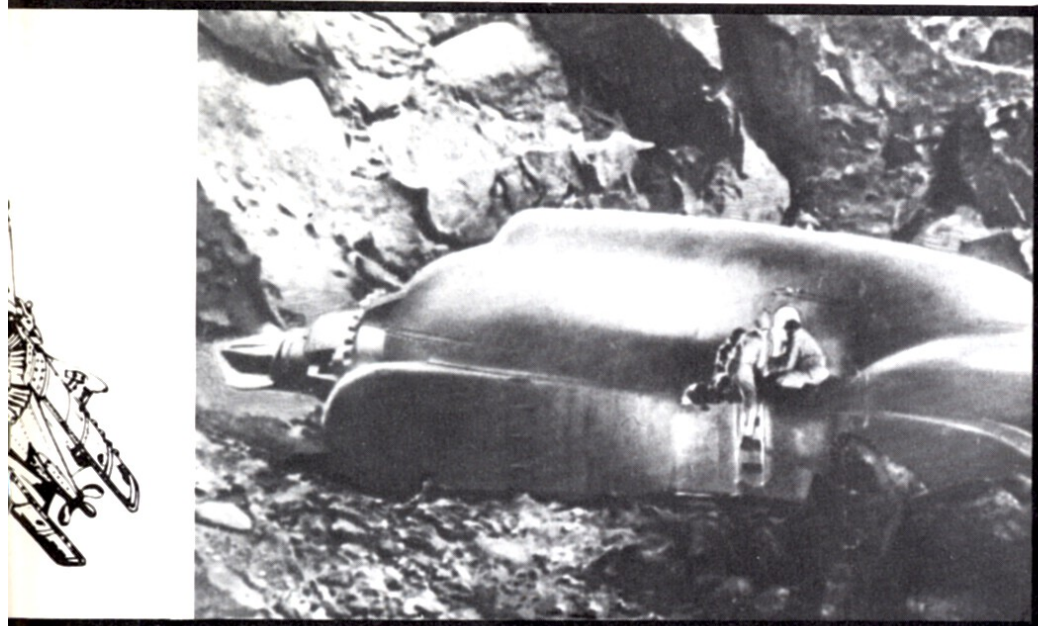
"During that period a few years ago I wanted to come out with a candy called 'Energy Crunch'."

Top: Wah Chang reads a frightening book on the set of CAT-WOMEN OF THE MOON. Middle: View of the futuristic stadium from DEATH RACE 2000 before all the effects were completed. Note the empty stands and edges of the painting. Bottom: Behind-the-scenes on VIKING WOMEN AND THE SEA SERPENT. Grips spray water and shake the boat as Vikings try to escape the "Great Serpent of the Vortex!"



Top left: One of the Gene Warren's animated wasps from *MONSTER FROM GREEN HELL* on the prowl for wild life — in actuality stock footage refugees from *STANLEY AND LIVINGSTONE* on a rear projection screen. Right: Wah Chang, creator of many memorable monsters on *THE OUTER LIMITS* built this full-sized head and set of pincers for *MONSTER FROM GREEN HELL*. Middle left: The head of a giant wasp emerges from behind a hill. Right: Close-up of one of the mutated insects just before it is blown up. Bottom left: In *THE INVISIBLE BOY* Robby the Robot is turned into a mechanism of evil controlled by a master computer. Right: Mutant cave man raises a stone axe, ready to kill. From *ROCKETSHIP X-M*.





Top: Rabin and Block's design sketches for the Cyclotram mole-machine in UNKNOWN WORLD. Top right: Sketch of Kronos as it was printed in a newspaper in the film. Kronos' appearance was inaccurate as a joke at newspaper errors. Middle: Panoramic painting combined with miniature rock formations represents the gigantic underground UNKNOWN WORLD. An immense rock dome "lit by luminous fumes of vapor spewing from volcanic craters" becomes the sky. Bottom: The devastated countryside after Kronos has trampled by.

SCIENCE-FICTION, HORROR FILMOGRAPHY

The Atomic Submarine. Allied Artists. 1959. 72 mins. Story, Effects, Associate Producers: Jack Rabin, Irving Block and Louis DeWitt. Additional Effects: Gene Warren. With: Arthur Franz.

Beast from Hollow Mountain. United Artists. 1956. 80 mins. Color. Story Idea: Willis O'Brien. Effects: DeWitt and Rabin. With: Guy Madison. Animated dinosaur attacks ranches, kills cows, destroys house, dies in quicksand. Rear-view live-action combined with model work.

The Black Sleep. U.A. 1956. 81 mins. Art Design: Bob Kinoshita. Effects: Rabin and DeWitt. With: Bela Lugosi, Basil Rathbone, Lon Chaney, Jr. Effects include castle miniatures.

Captive Women. American Pictures. 1952. 65 mins. Prod. Design: Theobald Holsopple. Effects: Rabin and Block. With: Robert Clarke, Ron Randell.

Cat-Women of the Moon. Astor. 1953. 64 mins. 3-D. Music: Elmer Bernstein. Co-Producer and Effects: Rabin. With: Sonny Tufts, Victor Jory.

Daughter of Dr. Jekyll. Film Ventures. 1957. 71 mins. Dir.: Edgar Ulmer. Art Dir.: Holsopple. Effects: Rabin, DeWitt. With: John Agar. Dream montages, miniature of house, werewolf transformations.

Death Race 2000. New World. 1975. 80 mins. Color. Prod.: Roger Corman. Opticals: Rabin. With: David Carradine.

Flight to Mars. Monogram. 1951. 74 mins. Color. Effects (uncredited): Block, Rabin. With: Cameron Mitchell, Arthur Franz, Marguerite Chapman, Morris Ankrum.

Forbidden Planet. M.G.M. 1956. 98 mins. Color-Scope. Effects: A. Arnold Gillespie. Story: Block, Allen Adler. Prod. Design (uncredited): Block. With: Walter Pidgeon, Leslie Nielsen, Anne Francis.

The Giant Behemoth. A.A. release. 1958. 80 mins. Effects: Rabin, Block, DeWitt, Willis O'Brien, and Pete Peterson.

Hollywood Boulevard. New World. 1976. 80 mins. Color. Dir.: Joe Dante, Jr. Allan Arkbush. Prod.: Jon Davison. Effects: Rabin. With: Dick Miller. Effects include the toppling of the giant letter "Y" from the Hollywood Hills sign.

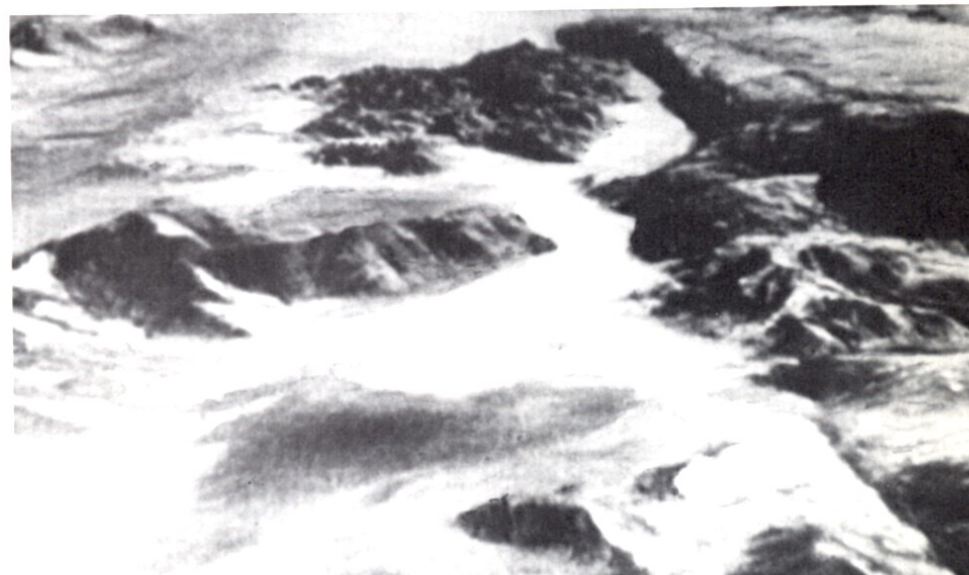
Invasion U.S.A. American Pictures. 1951. 65 mins. Prod.: Al Zugsmith. Effects: Rabin. With: Gerald Mohr.

Invisible Boy. M.G.M. 1957. 89 mins. Prod.: Nicholas Nayfack. Screenplay: Cyril Hume. Music: Les Baxter. Effects: Rabin, Block. Rocket launching, space-station, invisible effects.

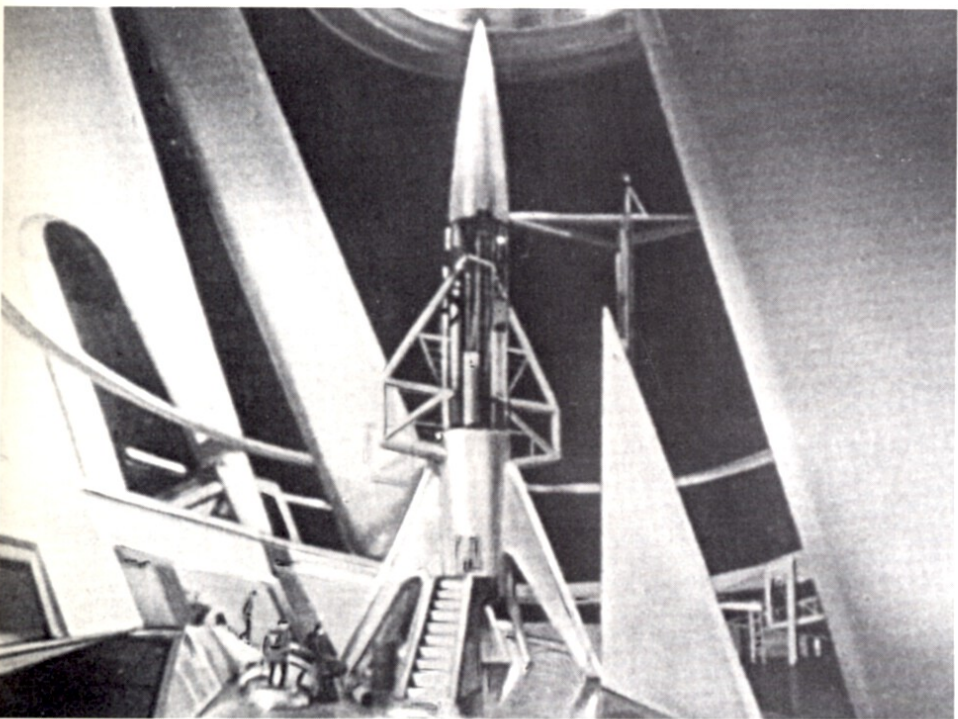
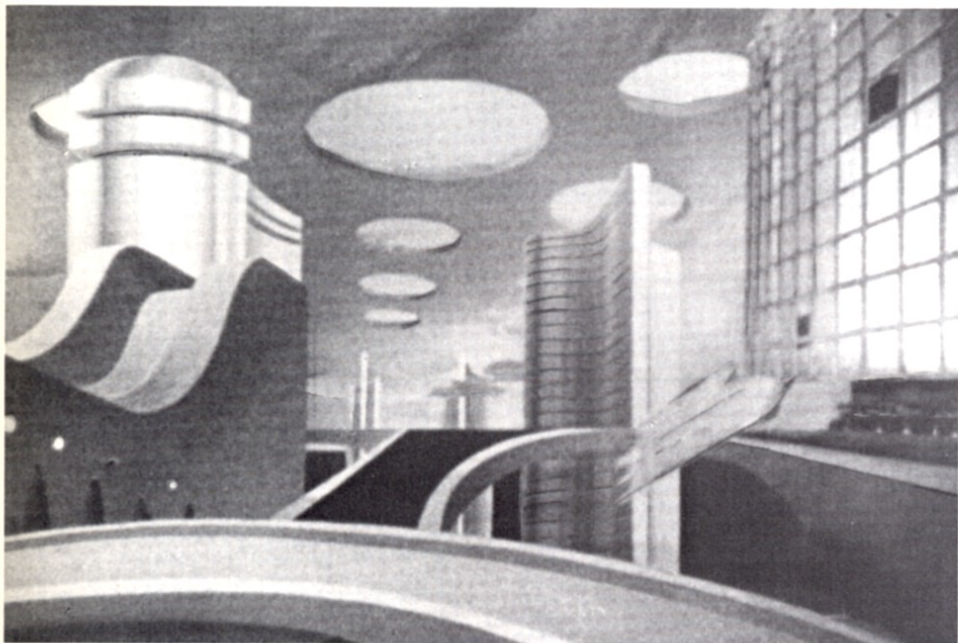
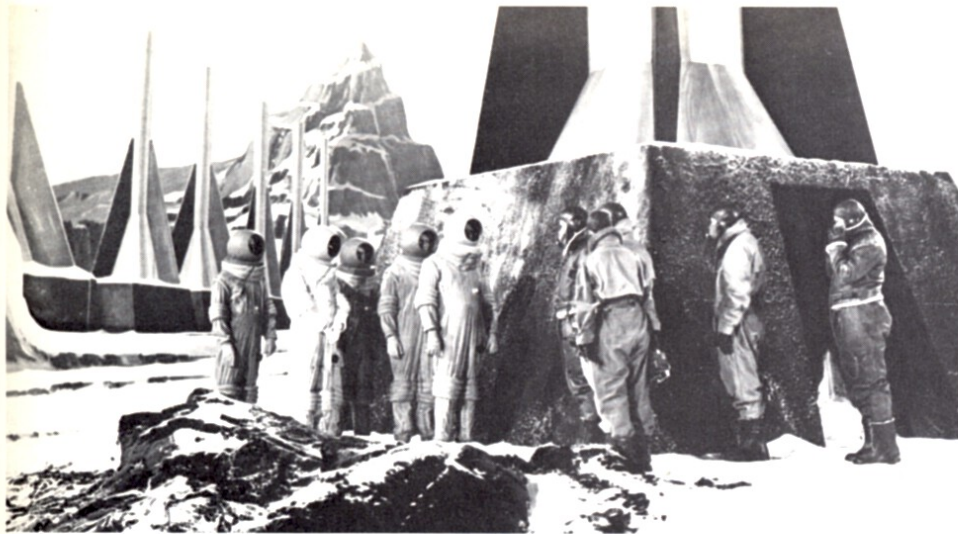
Kronos. Regal Films. 1957. 78 mins. Scope. Prod.: Dir.: Kurt Neumann. Art Dir.: Holsopple. Cinematographer: Karl Struss. Assoc. Prods: Rabin, Block, DeWitt. Story: Block. Effects: Gene Warren, Block, Rabin. With: Jeff Morrow, John Emery, Morris Ankrum.

Macabre. A.A. 1958. 73 mins. Prod.: Wm. Castle. Art Dir.: Kinoshita. Music: Baxter. Effects: Rabin, Block. Titles: DeWitt.

Man from Planet X. Mid-Century Prods. 1950. 70 mins. Dir.: Ulmer. Opticals: Rabin. With: Robert Clarke.



Top: The interplanetary ship passes near the moon. Middle: The surface of Mars is seen briefly before the ship crash lands; painting by Block. Bottom: The rocket streaks across the sky of Mars. All above from **FLIGHT TO MARS**.



Top: Under Cinecolor orange skies the earthmen are confronted by space-suited Martians. The backdrop was designed by Block. The structures are ventilation ducts leading to the subterranean city. Middle: Far shot of the underground metropolis. Bottom: The damaged earth ship undergoing repairs. All above from **FLIGHT TO MARS**.

Monster from Green Hell. D.C.A 1957. 71 mins. Color sequence. Effects: Gene Warren. Additional Effects Credits: Wah Chang, Rabin, Block, Jess Davison, Jack Cosgrove. With: Jim Davis.

Night of the Hunter. U.A. 1955. 92 mins. Dir.: Charles Laughton. Scr.: James Agee. Cin.: Stanley Cortez. Effects: Rabin. With: Robert Mitchum. Split-screens, matte paintings used to enhance mood and production values as in **Citizen Kane**.

The Neandral Man. Wisberg-Pollexfen Prods. 1952. 78 mins. Cin.: Cortez. Effects: Rabin. With: Robert Shayne. Man into cave-man.

Pharaoh's Curse. Bel-Air. 1956. 66 mins. Effects: Rabin, DeWitt.

Pied Piper of Hamelin. T.V. Prod. (limited theatrical release by International Film Distrib.). 1957. 90 mins. Color. Effects: Rabin, Block, DeWitt.

Port Sinister. American Pictures. 1952. 65 mins. Effects: Rabin. Rear-viewed scenes of giant spider-crab on sunken island.

Robot Monster. Astor. 1953. 63 mins. 3-D. Effects: David Commons. Optical: Rabin. With: George Nadar. Atrocious film about space gorilla includes scenes from **One Million B.C.**, and out takes from **Flight to Mars**.

Rocketship X-M. Lippert. 1950. 78 mins. Color-toned sequences. Prod., Dir., Scr.: Kurt Neumann. Art Dir.: Holsopple. Story: Rabin. Effects: Block (mattes), Rabin. Music: Ferde Grofé. With: Hugh O'Brian, Morris Ankrum, Lloyd Bridges, Osa Massen.

The Spiritualist. Eagle-Lion. 1948. 78 mins. Effects: Rabin. With: Richard Carlson.

30 Foot Bride of Candy Rock. Columbia. 1958. 75 mins. Story idea and Effects: Rabin. Music: Raoul Kraushaar. With: Lou Costello, Dorothy Provine. Effects include scenes of Provine as giant, time machine, flying sequences and others.

Unknown World. Lippert. 1950. 73 mins. Prod., Story, Effects: Block, Rabin. With: Victor Kilian, Bruce Kellog. Tidal wave, volcano eruptions, miniature of drilling machine, matte effects, etc.

Viking Women and the Sea Serpent. A.I.P. 1957. 70 mins. Prod., Dir.: Corman. Art Dir.: Kinoshita. Story: Block. Effects: Rabin, Block. With: Susan Cabot, Abby Dalton, Johnathan Haze, Richard Devon.

Voodoo Island. Bel-Air. 1957. 76 mins. Music: Baxter. Effects: Rabin, DeWitt. With: Boris Karloff. Attack of rubber man-eating plants.

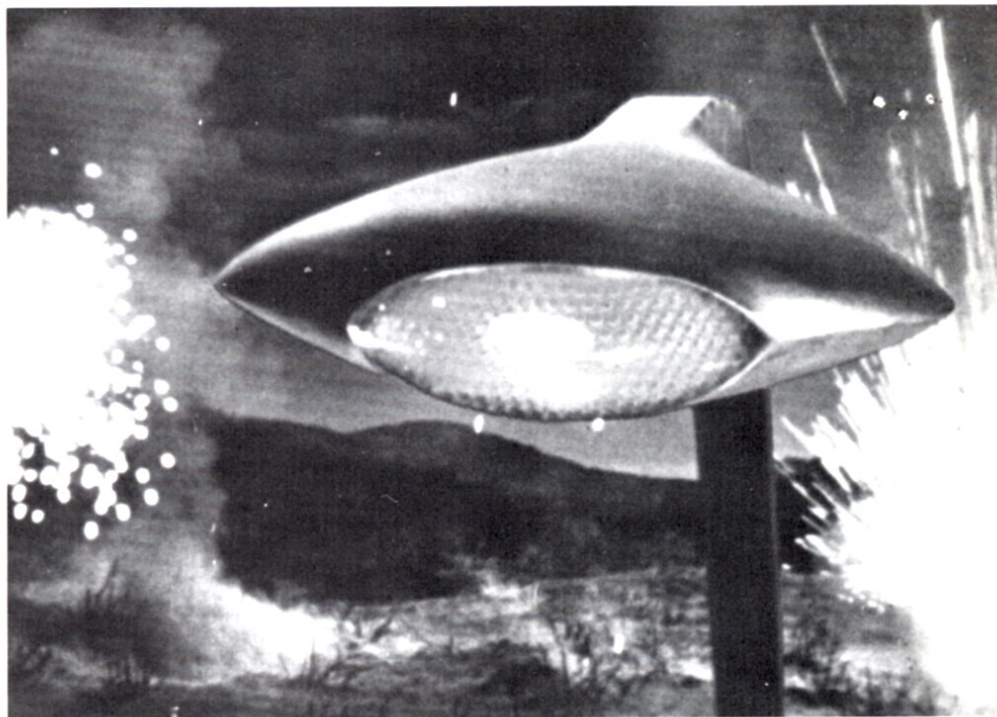
War of the Satellites. A.A. 1958. 70 mins. Prod., Dir.: Corman. Set Design: Dan Haller. Story: Block, Rabin. Effects: Rabin, Block, DeWitt. With: Dick Miller, Richard Devon, Susan Cabot. Story of scientist (Devon) taken over by aliens bent on preventing earth people from exploring space. Devon acquires super-strength, telepathy, ability to split in 2, regenerate, grow a heart. Matte painting of rockets on launch pad, cell animation of Devon's hand being burnt yet unharmed. Satellite effects later used in **Lost In Space** and **Horror of the Blood Monsters!**

Unverified Credits:
Invaders from Mars. 20th Century. 1953. Color.
World Without End. A.A. 1956. Color-Scope.
Queen of Outer Space. A.A. 1958. Color-Scope.

"In the first World War and for the first time in the history of Man, nations combined to fight against nations using the crude weapons of those days. The second World War involved every continent on the globe and men turned to science for new devices of warfare which reached an unparalleled peak in their capacity for destruction. And now, fought with the terrible weapons of super-science, menacing all mankind and every creature on Earth, comes the..."

WAR OF THE WORLDS

GEORGE PAL'S SCIENCE FICTION EPIC PART 2



by Robert and Dennis Skotak

H. G. Wells' "War of the Worlds" is one of science-fiction's most perennial creations. Innumerable new editions of the novel have continually been available at newsstands from its first appearance in England in 1897 serialized in Pearson's Magazine. Four decades later, on October 31, 1938, the New York Times contained a sensational news story that began: "A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:15 and 9:30 o'clock last night when a broadcast of a dramatization of H. G. Wells' fantasy, 'War of the Worlds,' led thousands to believe that an interplanetary conflict had started with invading Martians spreading wide death and destruction in New Jersey and New York." Thousands of people accepted the Orson Welles/Howard Koch dramatization of the previous night as fact. Dozens of cases of people fleeing their homes with all of their possessions, church groups praying for salvation, and at least one reported near suicide were among the events the ensuing panic caused, bringing both the Congress and the F.C.C. down on Welles and his Mercury Theatre. Thirty-seven years later an ABC movie retold the story of that frightening evening in *THE NIGHT THAT PANICKED AMERICA*, making today's sophisticated audiences wonder at the naivete of earlier non-media saturated generations. In 1955, Classic Comics brought the famous epic to the graphic story media. In the 70's, Marvel Comics had created a long-running series based on the original novel, which told of the aftermath of the war. Record album dramatizations were done and scholarly studies had been undertaken of the novel; in short, Wells' work lives on.

Twenty-three years have passed since producer George Pal cinematically destroyed the world and half its population through his version of *WAR OF THE WORLDS*. The plethora of invaders from Mars, men from planet X and phantoms from space, all have come, fought their ground and gone. However, none caused near the cinematic impact that gripped audiences viewing the Pal production upon its release in 1953, a time when the political climate of the world held everyone in a perpetual state of paranoia. "...The most horrendous drama of warfare ever imagined," Cue Magazine claimed of the *WAR OF THE WORLDS* film. "The grandeur and monumental destruction, containing a sort of poetic beauty, in a fantastic sort of way as giant skyscrapers fall before the Martian machines, are among the picture's most impressive scenes..." *WAR OF THE WORLDS* is another filmic gem in George Pal's growing collection of smash hits—this according to the Hollywood Citizen News reviewer. For all of its true-to-Hollywood form the film remains the

most memorable version of Wells' novel. It reached a high point of well-choreographed, incisive film entertainment, and effectively combined action, scientific plausibility and atmospheric horror into a film of sweeping imagination. Variety has always had a rather "succinct" way of describing a film with its own unique lingo; "Its socko entertainment of hackle-raising quality with big B.O. potential!!"

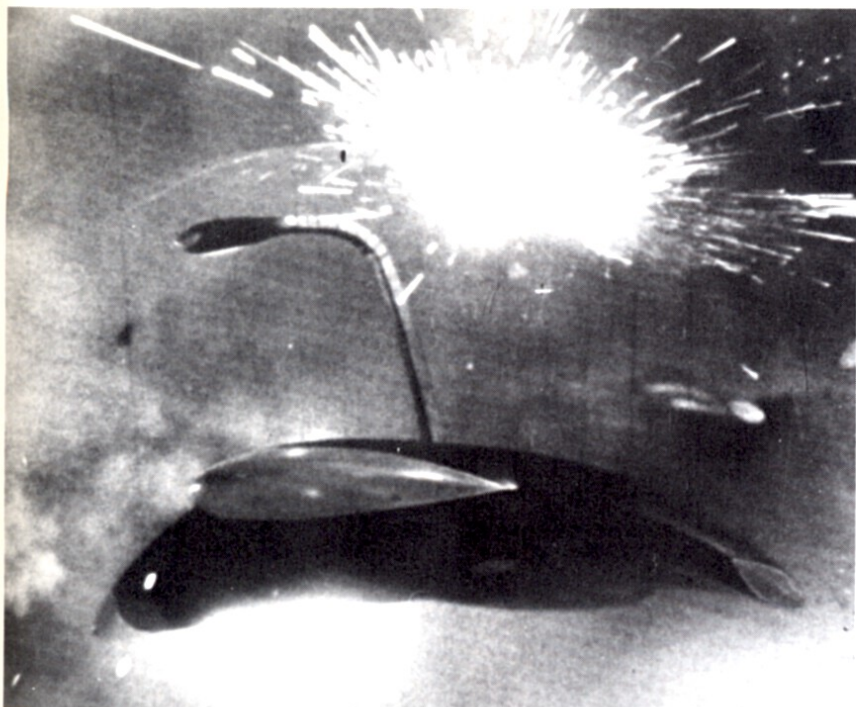
WAR OF THE WORLDS was one of those exceptional films for which everything fell together in the right combination. Each studio department at Paramount contributed their own brightest hour in terms of technical polish and artistry toward the making of a film of lasting merit.

Screenwriter Barre Lyndon was commissioned by Pal to transform the property, owned by Paramount Studios since the 1920's, into a believable and workable enterprise. For the most part, he succeeded. Despite its lame dialogue and predictable love interest, the script is an extremely well-orchestrated piece that builds fact upon fact, incident upon incident, while working toward a frenzied, spectacle-laden climax. Lyndon retained as much of the flavor of the Wells' novel as possible, using a radio drama-like approach similar in structure to that employed by Orson Welles in his version of the story.

One of the reasons the screenplay works as well as it does is because it touches on all bases; scenes of mass panic, destruction, and hysteria are vividly filmed at length in well-paced and very complete montage sequences that let us feel that it is all really happening. The use of maps, tactical planning, reconnaissance photos, radar trackings, newspaper reports, radio broadcasts and interviews, all become the key elements that lend a documentary tone to the film.

Sergei Eisenstein the famed Russian film director of the 20's and 30's, at one time had the option to film *WAR OF THE WORLDS*. In the light of this fact, it is interesting to note the heavy part montage plays in the film (Eisenstein was, of course, one of the earliest proponents of the use of montage in cinematic story-telling).

But Lyndon and Pal fortunately did not feel documentary realism and spectacle alone a good film makes. Frequently returning to Wells' original for ideas, they realized that much of the novel's effect was due to the intimate kind of fear and atmosphere it contained, wherein individual characters are caught up alone in moments of personal terror. One of the most effective sequences in the film, for instance, details Dr. Forrester (Gene Barry) and Sylvia



Above, left: An artillery shell glances harmlessly off the protective energy blister. Right: The Martian's camera peers into the farmhouse in search of earthlings.

Van Buren's (Ann Robinson) lone fight for survival, miles from help in a farmhouse crushed by the alien's ship.

The farmhouse, one can imagine, once the peaceful and cozy rural dwelling of perhaps a small family, becomes a dark dream-labyrinth of lurking horrors. Shattered and crushed rooms, walls and furniture are distorted beyond recognition, forming a cave-like mockery of a human habitation—a psychologically disturbing look that is also played up in other scenes in the film. Here the house is like a smashed eggshell full of openings through which the security of "home" is violated time and again, first by the mysterious Martian camera, and finally by an utterly strange apparition; a Martian itself. (A logic problem arises here in that it seems unlikely that the Martians would have sent a single unarmed unprotected individual, given the knowledge they must have had about the Earth creatures, into the midst of the enemy.) A similar sequence of personalized fear occurs near the beginning of the film as 3 lone men, standing guard around the meteor in the darkened woods, witness the first appearance of the machines from Mars. Again, isolated man's ultimate vulnerability to powers beyond his usual frame of day-to-day references quickly shaves away his sense of security. They are quick to attempt to make friends and thus an ally with the unknown adversary. This becomes an underlying theme; the importance of surmounting one's impulses to fear. This is underscored in the scene in the farmhouse; Dr. Forrester manages to survive and remain rational because he is propelled by an extreme scientific curiosity about his captors that supplants primitive fears.

The script is not entirely acceptable. In a minor way, for instance, it seems all too coincidental that one of the meteors should crash right into the very farmhouse occupied by Dr. Forrester. The odds of this happening would be astronomical in spite of the supposedly great numbers of Martian cylinders falling to earth. In all fairness though, this sequence is not unlike Wells' book in which the main character also becomes trapped within a house that is struck by just the fifth cylinder. Lapses such as these don't seem all too objectionable when considering the picture's over all level of quality. This, combined with the fact that writer Lyndon and Director Byron Haskin kept things moving at such a tight, incredible speed that little viewer time was left for questioning some of the improbabilities.

The structure of the script and manner in which Haskin handled the film enhance this concept of moment-atop-moment design. He

employs the radio drama technique of overlapping dialogue, one scene upon the next. For example, Pastor Matthew Collins (Lewis Martin) doesn't fully walk off the screen, his voice fading away, before the scene rapidly dissolves to the square dance he was just talking about. Likewise, reporters, scientists and army personnel, all simultaneously present in a number of scenes, exchange information in quick-fire sessions of questions and answers and, before the scene fades out, one of the characters speaks a line which immediately becomes the subject of the next scene. Thereby one scene quickly introduces the next.

The interview technique is smoothly introduced into the pattern of the film and helps to "update" the viewer on the latest news breaking around the world of the Martians' progress. When scientific speculation is needed to help define some aspect of the Martians' behavior, there is always a convenient reporter on hand to ask a knowledgeable character on screen just what the audience might be curious about. An example of this is the following exchange between a reporter, Professor McPherson (Edgar Barrier) and Dr. Forrester (Gene Barry) as they stand near the gully of the first cylinder:

Rep: Oh here's Professor McPherson of the Canadian Meteorological Research Council. Is it true, professor, you've had reports of landings in other places...in, ah, Canada?

Prof: Not in Canada yet, but in Bordeaux, France, some in Spain. There's supposed to be one down near the Gulf of Toronto, Italy. We're trying to locate the second meteor that landed in this vicinity just about midnight.

Rep: Well, do you think they come from Mars?

Prof: Ah, what do you think, Dr. Forrester?

Dr. Forr: Oh, it's possible, at least it seems certain they're from some planet other than our own.

Rep: Suppose they are Martians, professor, what would they look like...bigger than us?, uh, smaller?

Prof: Well, to the Martians, our gravitational pull would weigh them down. Our heavier air would oppress them.

Rep: Then you think they'd be breathing creatures like us. Uh, what about the heart and blood and all that?

Prof: But if they are Martians, and if they do have hearts, they almost certainly beat at a slower rate. Their veins might be distended.

Dr. Forr: Their senses could be quite different from ours, of course. They may, for instance, be able to smell colors. Precident in our own evolution makes it possible that they could

have more than one brain.

Rep: You mean 2-3? Just think of that folks!!

Dr. Forr: It's only speculation.

Rep: Now, Dr. Forrester, what about these meteor machines?

Dr. Forr: They're probably controlled by jets after they enter our atmosphere and navigated by some form of gyroscopic mechanism.

Rep: Thank you, Dr. Forrester.

Though hampered by script limitations, the leads, Gene Barry and Ann Robinson, are not totally ineffective. Barry's frantic efforts to impress upon General Mann the importance of letting "Washington know, fast!", about the invaders' powers is a highly convincing moment livid with conviction and the impression that his sharp intelligence has quite rapidly comprehended an entirely new set of physical laws. Likewise, his frequent lapsing into the cool intensity of scientific curiosity is well enacted. The character of Sylvia, as conceived in the script, is unduly hysterical and helpless. Robinson doesn't do much with the part, in spite of its limitations. Her best scene occurs just as she becomes aware her uncle is about to be blasted by one of the saucers. Her fear mounts to a sudden furious panic vented in a terrified scream. This becomes part of a very well-executed series of cuts that build to a violent crescendo; the saucer fires, Sylvia screams, Col. Hefner yells "fire," then all hell breaks loose as canons, tanks and other heavy artillery begin to blast away in rapid succession.

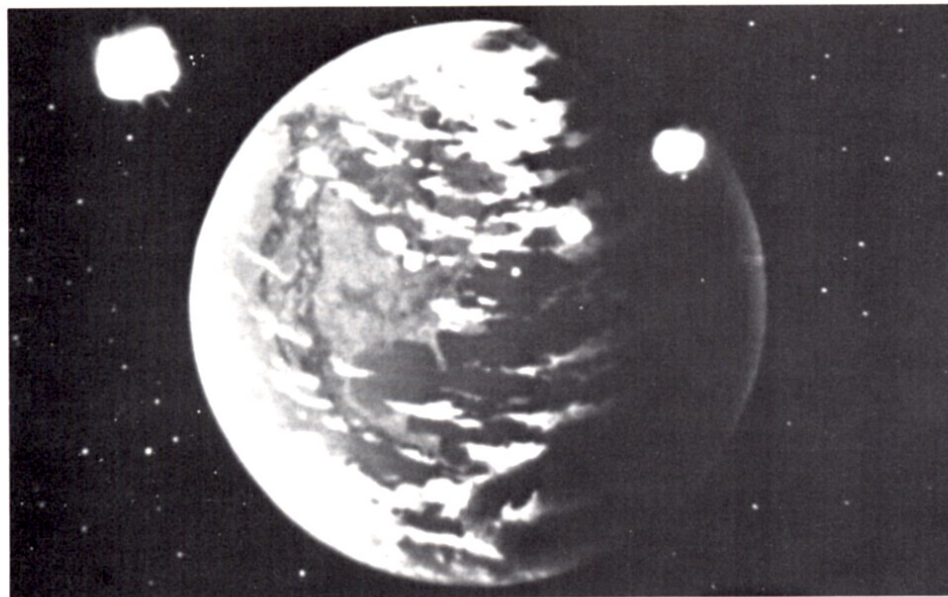
Other cast members who are impressive at times include Les Tremayne, as General Mann, whose no-nonsense style is perfectly suited to the events in the story, and Jack Kruschen and Paul Birch who quickly communicate personality with but a few brief lines, thereby gaining our sympathies. Two of the strongest "performances" come from individuals not directly involved in the mainstream of the plot.

One is Sir Cedric Hardwicke. His delivery of the off-screen narration delivered from the viewpoint of the Martians looking out across the Solar System, is articulate and conveys the feeling of the mystery of space. Finally it becomes almost mesmerizing in intonation:

"Mars is more than 140 million miles from the sun and for centuries it has been in the last stages of exhaustion. At night, temperatures drop far below zero, even at its equator. The inhabitants of this dying planet looked across space with instruments and intelligences of which we have scarcely dreamed, searching for



Above: The surface of Mars as imagined by Chesley Bonestell. Note the lights from the Martian city in the distance. Below: The Martians stream earthward in their meteoric ships. Painting by Bonestell.



another world to which they could migrate.

They could not go to Pluto, outermost of all the planets and so cold its atmosphere lies frozen on its surface. They couldn't go to Neptune or Uranus, twin worlds in eternal night and perpetual cold, both surrounded by an unbreathable atmosphere of methane gas and ammonia vapor.

The Martians considered Saturn, an attractive world with its many moons and beautiful rings of cosmic dust, but its temperature is close to 270° below zero and ice lies 15,000 miles deep on its surface.

Their nearest world was giant Jupiter, where there are titanic cliffs of lava and ice with hydrogen flaming at the tops, where the atmospheric pressure is terrible—thousands of pounds to the square inch. They couldn't go there, nor could they go to Mercury, nearest planet to the sun. It has no air and the temperature at its equator is that of molten lead.

Of all the worlds that the intelligences of Mars could see and study only our own warm Earth, green with vegetation, bright with water and possessed of a cloudy atmosphere eloquent of fertility. It did not occur to mankind that a swift fate might be hanging over it...

Paul Frees is a familiar voice to film-goers if ever there was one. He has done everything from unintelligible grunts in Bert Gordon's CYCLOPS, to the voice of fate in Corman's ST. VALENTINE'S DAY MASSACRE. Frees appears dramatically at the sight of the impending A-blast personifying the essence of the ironically bemused newscaster who must contemplate possible disaster in as objective a manner as possible. He is seen here briefly recording tapes "for the future of mankind... if any."

An over looked aspect of WAR OF THE WORLDS is its superb use of sound. Sound editors William Andrews and Thomas Middleton won the Motion Picture Sound Editors' first annual award for "the most dramatic use of sound effects for a film in 1953." Well-conceived and well-directed scenes in a picture such as this can still fail to come to life for a variety of reasons. However, in WAR OF THE WORLDS, a flow of subtle details and nuances continuously pumped vitality and depth into the proceedings. An immense asset to the film were the unique creations of the sound department. Gene Garvin and Harry Lindgren, the

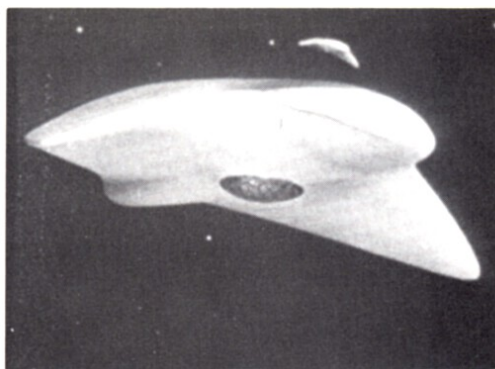
Below: View of the volcanic surface of Jupiter. A "layering" effect, created through the use of a flat painting (by Chesley Bonestell) in conjunction with rocks placed in the foreground, becomes apparent when this scene is viewed 3-dimensionally. To see this, place a small mirror between the 2 photos (mirror-surfaced side to the right), situate your head along the top edge of the mirror so that one eye is on one side and the other on the other side. Focus your left eye on the left picture and your right eye on the reflected image in the mirror. Align the 2 images so they become "superimposed" atop each other. A 3-D image will result.



film's sound technicians, worked closely with Pal in search of an elusive series of sounds that would capture the alien-ness suitable to the visuals. Thus unlikely combinations like that of a woman's scream recorded backwards and combined with the sounds of a contact microphone scraping over dry ice became a Martian scream. The death rays striking human beings resulted in a morbid aural combination that seemingly juxtaposed the sound of a sizzling steak with that of an electrical short circuit. Even the mechanical Martian camera comes alive through the use of sound effects, when Forrester lops off its head which is accompanied by an oscillating, electrical "shriek of pain." The dying sound of the first Martian saucer is still spine-tingling, an unearthly whine that sounds like a dynamo running down, and, at the same time, resembles an electrical version of a death moan. An air of freshness was also aided through the avoidance of stock, overly-familiar sound effects. Some of the smallest touches are the most effective. For instance, the barely audible barking of a dog that is heard just before the space cylinder crashes into the farmhouse, or the call of a distant night bird heard in the scene by the campfire as the 3 men stand lone watch over the first meteor.

Saturday Review commented, "The Martian aircraft...hang suspended in space or move slowly through the air to the accompaniment of their half-electric, half-musical crackling weapons." And, indeed, musical the weapons are. The searing sound of the rays was produced by striking chords on 3 guitars which were reverberated, played backward and amplified to produce the other-worldly tone. Unfortunately, much of this effect in the sound track has been lost since it has seldom been shown in stereophonic sound as it was when originally released. Andrews, Middleton, Garven and Lindgren worked to create an all-encompassing wrap-around effect, with sounds like the meteor streaking jet-like across the atmosphere from the right side of the theater and crashing with a deep thud on the left. The death rays of the Cobra head firing first from one side, then directly at the camera, then to the other side, moved soundwise in the same manner from left to right. The moment of highest aural impact occurs in this scene as the ray aims dead center at the audience and for one brief instant the sound itself is dead center directly in the ears of the viewer.

Special effects have often been labeled as the true stars of WAR OF THE WORLDS. This is a fairly accurate assessment. Multiple Academy Award winner, Gordon Jennings, supervised the production of all the special effects in the picture. The staff working with him included Wallace Kelley, (he handled the mechanical effects such as puppeteering the saucers and manipulating the Martians' remote camera), Paul Lerpea and Ivyl Burks (opticals), Jan Domela, Irwin Roberts and Walter Hoffman (81 year old explosives technician). Pal, Haskin and art director, Al Nozaki (as we shall see below) were also heavily involved in the creation of the



Above left, top: A Manta Ray saucer from ROBINSON CRUSOE ON MARS (Para., 1964). Art director; Arthur Lonergan. Above left, bottom: Fine miniature detail work is evident in this scene of the L.A. City Hall being destroyed. Above, right column sequence: Col. Heffner (Vernon Rich) is struck by the Martian's death beam. He glows transparently for a moment, then disappears. The effect was achieved by the matting in of inked-in acetate cells atop the live-action scene. To complete the effect, 140 cells (a portion of them featuring the skeleton art work) were made.

Rare view of the actual Martian itself, taken on the set.



The grim news—Paris has fallen to the aliens.



special effects.

At the time *WAR OF THE WORLDS* was in production—it started shooting in January, 1952—the travelling matte system (or blue-backing process) was regarded by many as the most versatile and realistic means to combine live action with miniatures and other artificial creations. This process was the mainstay of the effects in the film, as it was in Pal's later *CONQUEST OF SPACE*. Working on an optical printer with a tolerance of 1/10,000 of an inch, Lerpea had the task of combining up to 28 different exposures to make one complete shot. The most complicated combinations occurred during the first encounter between the army and the invaders, and later in far shots of Los Angeles in flames, half destroyed over which hover the flying saucers. Scenes of live action footage of Gene Barry and evacuating people were photographed on Paramount's back lot street set. This became the lower portion of the entire image. The upper portion was done by first matching an Ektachrome still photograph of the L.A. skyline with the top of the back lot set. These two elements then were optically combined. Placed into the scene in the upper portion were the saucers, smoke, flames, and red-hued skies, all inserted on separate runs through the optical printer.

Walter Hoffman had the job of supervising the numerous explosive effects used throughout the film. These included the destruction of the army encampment and the creation of a miniature nuclear explosion simulated indoors. A visitor to the set at that time, described how this scene was shot:

"I entered the darkened Stage 7 and the first thing I saw was a huge nylon sleeve about 40 feet high and 10 feet in diameter. At least 25 lights of various colors were focused on the white nylon column. I asked Gordon Jennings what the thing was.

"Well, I guess you'd call it a sort of stand-in for our A-bomb. When the bomb explodes it will go upwards along the line of that cylinder. We're using it to line up the lights and cameras. When we're set we will pull the nylon stocking to one side and ignite the bomb."

"In the next few minutes... the lights around the rest of the studio went out. The huge smokestack of white silk was pulled over out of camera range. The cameras started spinning, and when they had reached 3 times the normal speed the bomb was ignited and it shot skyward. The mushroom effect of the A-bomb was perfectly simulated. The whole deal took about 6 seconds, but with the camera grinding 3 times the normal speed, this gave Pal a lot of footage on his one shot. Cameras were catching it from 3 different levels."

Kenneth Strickfadden was another individual who worked on the film, though uncredited. Strickfadden had been active in producing the very specialized electrical effects used in such motion pictures as *BRIDE OF FRANKENSTEIN*, and *MASK OF FU MANCHU*. On *WAR OF THE WORLDS*, he helped actualize the "electric-stilts" effect that were to support the saucers. These, of course were quickly abandoned. Strickfadden worked on the sparking pathway that appears beneath the saucers when they first emerge from the gully. He accomplished this effect by wiring lengths of mesh to an electrical source, covering the rig with a shallow layer of dirt, then feeding the current into this mesh. The use of this effect was confined to several short scenes.

As described in Nozaki's first draft screenplay and drawn by art director, Al Nozaki, the first Martian machines were rounded, disc-like objects, slightly flattened at the bottom, with 3 relatively small, evenly-spaced circular openings situated around the underside of the body. Columns of electrical energy formed stilt-like legs which flowed out of the circular holes supporting the entire craft fully 30 feet above the ground. On the top side of the disc rose an almost egg-shaped hood crowned in glass.

Nozaki, Pal, Lyndon and Haskin worked together the latter part of 1951 to revise the saucer design into a more feasible and aesthetically pleasing form. The earlier design somehow retained a 40's or 50's-ish concept of the idea of "modern." Nozaki initiated a sleek new concept based on a natural life form—a Manta Ray. This represented a complete design overhaul, the only retained feature being the rounded crescent "nose" that jutted from the front side of the original disc version. This nose, in slightly more streamlined form, then became the green-colored fronts of the new



Al Nozaki at Paramount in 1951, early in the pre-production phase of *WAR OF THE WORLDS*.

saucer model. In the script, this nose section is capable of firing an energy beam but this idea was also deleted before the actual effects got under way.

The saucers in both cases were intended to be invulnerable. Wells' version had the machines vulnerable to a well-placed cannon shot, but in updating the story to a time of rockets and A-bombs, Pal felt some rationale should be given to accommodate the idea of invulnerability. The concept of an invisible protective energy blister was then entered into the working script. Later the special effects department fashioned this barrier by forming a five-foot clear plastic bell jar that was double exposed, along with the flash powder explosions representing the shells supposedly striking it, atop the miniatures of the saucers.

If nothing else, *WAR OF THE WORLDS* is one amazing visual trip, characterized by an outlandish but entirely effective color scheme based on various shades of green, red and blue. The screen becomes suffused with a barrage of violent primal colors, chartreuse tones, firey-red and ultra-sleek copper hues. Rating among the very highest of fantastic film creations are the uncanny, yet beautiful, saucer machines from Mars, their futuristic scanning devices and the Martians themselves. These contribute inestimably to the film's visual appeal.

AL NOZAKI INTERVIEW

Perhaps ranking right alongside producer Pal and director Haskin in terms of their overall contribution to the making of the film, was talented Art Director, Al Nozaki. Nozaki was virtually responsible for the entire visual approach taken in the film, including the actual designing of the saucers and their inhabitants.

Nozaki was under contract at Paramount for a number of years in the 50's and 60's. He worked in the special effects department for a year specializing as a matte artist and optical effects man. In 1956 he was nominated for an Academy Award for his work on *THE TEN COMMANDMENTS*. His involvement in the science fiction genre included not only *WAR OF THE WORLDS*, but *ROBINSON CRUSOE ON MARS*, *WHEN WORLDS COLLIDE* and a projected series for CBS entitled *DESTINATION: SPACE*. We spoke to Mr. Nozaki, who is now retired, at his home in Los Angeles.

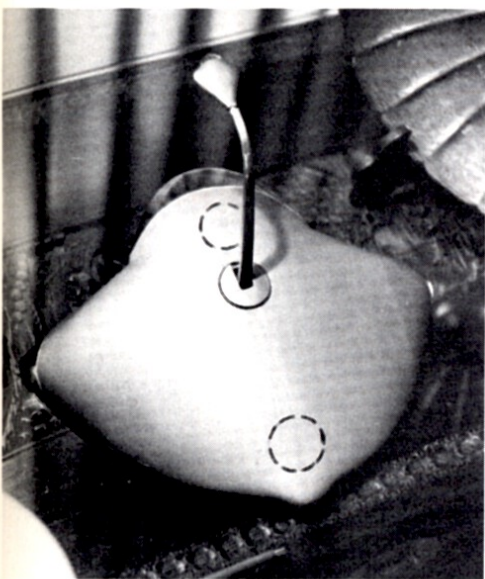
FS: On the whole, as the Art Director, how much influence did you have on the designing of *WAR OF THE WORLDS*?

N: When I was assigned to the picture, I was asked to visualize the entire show, which I did in terms of small sketches that we used to call "continuity sketches" at Paramount. The function of the art director depends a lot on the director of the film, not so much the producer, but the director because if the director is the type that wants to help an art director and create the proper rapport and communication, then the art director can function properly and be an enormous help to the director. George Pal had produced *DESTINATION MOON* at another studio and then he came to Paramount and did *WHEN WORLDS COLLIDE*, on which I was also the art director. (Of course on that one, I wasn't really that proud because the concept of the take-off of the rocket was already pre-sold to Pal by Willy Ley and so I was kind of stuck with it—and that more or less governed the ideas in that film.) When *WAR OF THE WORLDS* came up I thought the idea was fine, taking the story and bringing it up to date as of then. So it was an interesting idea. The first script concept was based on a mechanical Martian machine, one with legs. So I did the whole thing using this idea because, you know, you can't fight a script right off the bat. You have to go along with it to the degree that you do what you can with the material on hand. So I sketched out the entire first script and discussed it both with the director Byron Haskin and Pal. It just didn't gel, it just didn't look right.

FS: This was a concept nearer to H.G. Wells' tripod-type thing?

N: It was, except the legs were shorter. Well, if you're illustrating a book, you can make it do anything you want, but when you've got a mechanical thing with legs going over irregular countryside or whatever it is, you can readily understand the problem there is. The thing begins to look awkward; it had to come through the city streets and do a lot of things. It just didn't work. So the thing boiled down to: what do we do with this darned thing? Somehow it just didn't rhyme. In the meantime Haskin—he had done some special effects work during his career, so he was a knowledgeable man in this respect—he finally decided that he would like to work with me and spend a lot of time every day to rehash the entire script piece by piece and start to put it in sketch form. I would make the sketches and he would go back to his office and re-do the script based on what we talked about.

One Sunday afternoon I was moving around



Above left (top and bottom): Two views of the original model Nozaki had made for the film. In pre-production, the position of the Cobra neck was moved first to the back, then to the front of the saucer body, before the middle position was finally decided upon. (Note the dotted-line circles on lower photo indicating the changes in position.) **Above right:** An Atom Bomb is used in an attempt to stop the invaders. Explosives expert Walter Hoffman created the mushroom-like cloud through use of colored explosive powders packed into an air-tight drum and ignited.

here at home working out this problem with the design of this darn machine, and I thought in terms of "Manta Ray"—maybe something like that would do it! So I made a little rough sketch, took it to the studio the next day, drew the thing up on small scale and had this model made. That was it. It was one of those ideas that comes to you in five minutes. Once an idea comes it's there, it doesn't take very long. It takes long to get to that point, but once you get there everything falls in line.

We continued this operation of daily conferences sketching every thing scene by scene. Not only was this scene by scene, but shot by shot; each camera angle, pull backs, long shots, closeups, the whole thing. This included actors and practically every scene in the picture. As we went along, of course, we got Pal's approval on these things. He pretty much let the two of us work it out. When the script was finally finished and went into shooting it became easy for everybody because we gave these sketches out to all the key personnel. They knew exactly what they had to do.

Under ordinary circumstances on an ordinary picture, where this communication does not exist between the art director and the director, very often what happens is that the art director works up a set based on maybe not much conversation. He works up a set according to his own ideas and then he has to sell the set to the director and very often this is difficult. In our case, Haskin got to the point where he said that he didn't even want to see the drawings. He said "Just put the set in front of me and I'll shoot it, if it's like the sketch." That makes it simple for me. It is not done too often. (Another thing you have to remember is that this was a very low-budget picture.)

The art director is really responsible for all of the visual effects of a picture. This includes the

location and sets, naturally, but also the special effects as far as what they look like. You have to design the effect that he wants to get. Now here again this means a close working relationship with the special effects director because they very often have their own ideas.

FS: Were there any conflicts between you and the special effects people regarding what they felt was possible to create from your sketches and what was not?

N: Not so much on this one. At this particular time the man in charge of special effects was Gordon Jennings. He was a very able person. Of course, we did argue like cats and dogs but this made it a good relationship. I would say that we got along fine. The thing turned out pretty much the way that it had been worked out in the beginning.

When the machine was first designed the idea was that it was on 3 legs which were rays of some sort, whatever they were. I originally wanted something of an electrical discharge kind of thing. We tried to get that, we tried all kinds of things. We finally ended up throwing two million volts into it and that turned out to be not practical because we could have electrocuted half the people on the stage. We actually tried it!! We brought down two wires for each leg and ran two million volts down. This sparking between the two wires came all the way to the ground. It was quite a good effect. The effect we finally used in the film was "doubled in". It was done separately against a black background and then printed into the film. The same thing applied to the death rays that came out of the nose of the machine. Originally I wanted kind of a pulsating thing, but we couldn't make that work. Here again it was a "doubled in" effect that I was not completely happy with. It was a case of economics again.

FS: Could you comment about the construction of the saucers?

N: The Cobra arm, when it comes up to kill those three men at the gulley, was about $\frac{3}{4}$'s full size. But for this lens in there, I took some lucite, I think it was 2 inches thick, and drilled hexagonal holes in it like a honeycomb and behind that put a color filter and behind that put a one-bladed fan which gave it a kind of a flicker effect. I had to experiment with that fan, but that's where that came about. The arm and head were quite large, I guess about 10 feet long—built all out of copper too. Articulated copper sections.

We used 3 models for all of the shots. We made them out of real copper. From the small model we made a clay model which we honed down to the right curvature. From that we made a plaster cast, and then from there we made a wood master mold and just hammered the copper around it. There, of course, were two pieces. It fit this way [indicates top and bottom halves]. Inside of that there must have been about—gee there was a lot of stuff inside of it! I think we had something like 15 control wires coming down from the overhead rails, which operated the Cobra arm, the lights inside, and also controlled the motion of the thing. We used the largest stage at the studio for the miniature work and spent quite a bit of time shooting that part of it. The only full-sized one built was at the end where it crashed outside the church. That was full-sized except that was only part of it.

FS: Had you ever intended to show the interior of the ship at the end where Gene Barry looks up inside it?

N: No, we never wanted to show the inside (laughter). You know, as a matter of fact, when this capsule lands in the gulley and this top piece unscrews and the Cobra arm comes out, the opening obviously wasn't big enough for the machine to come out, but we didn't feel it was necessary to explain that either! (laughter). I will say that was one of the most interesting pictures I worked on.

FS: Was there ever an idea to make the meteor, which falls at the beginning of WAR OF THE WORLDS, more like a cylinder-ship as in the H.G. Wells story?

N: Well, I'll tell you, that was an idea that I didn't like too well. It was in the shape of a flying saucer, an oval-shaped thing. They wanted this encrustation on it for some reason. You know, flying through space and everything, that's a lot of baloney! They had this scene where this guy goes down into the gulley and whacks it with a shovel and a piece breaks off, so that's the way it ended up. I figured it's inconsequential, so didn't do anything, but there's no reason for this encrustation.

FS: Unless this was a disguise?

N: That was the only excuse—that way they could stay in the gulley without the police and scientists knowing too soon, so they could establish themselves.

FS: How did you get this "glowing" look to the meteor?

N: We built a miniature of it that was about 8 or 9 feet across. We made the shape out of lucite and then on top of this we put rough material, which I think was glass, glued it on and then dulled it down with paint. When you put the light inside, it glowed. We never did that full size except where he went behind it and knocked a piece off. That set was on the stage, obviously, and the gulley was way over on the stage wall. So when you shot reverse towards the thing, that was all miniature. Full size foreground and then miniature background. We reproduced the whole gulley in miniature and just split-screened it.

FS: Could you comment about Chesley Bonestell's work?

N: I worked with Bonestell on his paintings. I didn't do any painting. He's very good, very careful. He's a very conscientious fellow. The only painting of his I didn't like was in WHEN WORLDS COLLIDE. He did that "end" painting where they get off the ship. It was big one. I didn't have the heart to squawk about it. I never did find out his thinking on it.

On that film we built this launching pad full size up near Tarzana in the valley. It was 700-plus some feet long full-size. Then we made this rocket ship, I think it was only 7 feet long, and doubled that in. But the darn pad we had to build full size. Whew! No money. So we skimped on the studs and the material used,

you know. It rained and everything warped (laughter) so that when the sun hit it sideways you got this waviness—that was a bad time.

FS: Did you design the similar-looking saucers for *ROBINSON CRUSOE ON MARS*?

N: Well, when this *Robinson Crusoe* thing came along, this was in 1962, I guess, I agreed to do the space hardware, that was it. For that I had to design an orbiting ship. In the beginning they are in this ship with these two pods off on the side. Each one sort of looked like the Gemini capsule. When they get over the target area these drop, the first one comes down and crashes, then the other comes down. Later we revamped this thing into a rescue ship which comes down to rescue the astronaut. The special effects director on that felt that this business of seeing it—you know the thing would be going at about maybe 15,000 miles per hour—well, he felt it should look like it was going that fast rather than what it would be in real life, which would be slow. Anyway, he sped the whole thing up. I also designed the survival pack, the space suit, the laser gun, some of these gadgets that he carried around, the transceiver.

FS: Did you do research in space technology? All the things looked authentic.

N: Well, I'd always been kind of a sci-fi nut anyway. In my younger days I used to read those magazines and that kind of thing. Of course I was trained in architectural engineering, so I ended up being kind of the nuts and bolts man at the studio. But even like that capsule, well that's something that's never been built. So you can let your imagination go, but at the same time it has to be feasible. It's fun to do this, because you do research, you look in magazines, whatever is available, mainly periodicals because it's got to be up to date. As far as the ships in *ROBINSON CRUSOE ON MARS*, I think what they did was use the same ships as in *WAR OF THE WORLDS*.

FS: Where did you get the idea for the Martians?

N: Here again was one of those things that—what the Sam Hill does a Martian look like? Plus keeping it in the realm of... you always have to keep in mind the practicability and the cost, all these things. (There are two types of film; one where you've got all the money in the world you want to spend and others where the budget is obviously limited and you have to use ingenuity. To me making this type of film is much more enjoyable than the kind you have to waste money on. Now you are forced into all sorts of things to get something and yet to maintain the quality level.)

I began to think of all the stories about the Martians, the gravity of the planet, the overdeveloped brain, the idea that the thing was reddish in color etc., and something that looks entirely different. So this was just another one of those things that, dawdling around, it came to mind—the shape and form of this thing. So I made a sketch and kind of spooked it up a bit, you know, a little fog (laughter), bottom lighting and the thing went over with everybody. Now the thing came how to make the darn thing. It so happened that there was a make-up man [Charles Gemora] in the lot at the time, and he was rather small, you know, not a midget, but he was kind of small. I talked to him and he was interested. He was willing to make the thing. Normally this is not proper. It is supposed to be made in the prop shop. The union is quite strict, but somehow or another we got around this thing.

Finally he made the creature and he got inside and operated it. I made a full-size drawing of the thing because we wanted to get the size exactly. So I drew up the Martian full-size, a charcoal sketch. I gave it to him and gave him a little room to work in. He got the latex rubber and the rubber tubing and the rest. The way the thing functioned was he got inside this thing and had his arms like this (see sketch) and his head bent over so that this pod came entirely from elbow to elbow. Then his hand became the elbow of the Martian. He was holding the forearm there and so he was able to operate it so there was no mechanical work in it at all. He controlled the finger movement with his own fingers, he had wires connected. We had some bellows in there that pulsed the veins which he operated too. There were some gills under it also which was its breathing apparatus.

FS: In creating the Martians and their machines, did you have certain specific colors in mind? The colorations were very striking.

N: As far as the Martian's eye, it was mentioned in the script that it was a 3-lensed eye with the primary colors, so I took it from there. The green on the Martian machines was my idea though.

FS: The flying wing was part of the original script?

N: Not too long before *WAR OF THE WORLDS* came out they were experimenting with this flying wing thing. So we used stock film that somebody had taken of this thing. It was big, it was a huge thing; it was originally developed as a war plane. But it never got past the experimental stage.

FS: You actually scouted areas of L.A. while you were preparing the sketches and then they developed part of the screenplay on that?

N: Oh yes. Usually I went with the assistant director and very often the unit manager because they are looking at it from a little different point of view than I. But it is the art director's responsibility to select things from a visual point of view, based on how it ties in with the entire picture.

The scene where the hero was running down this empty street, where there were papers blowing around and so forth—we shot that in downtown L.A. at the crack of dawn on a Sunday morning. I think that was on Hill Street, around 9th and Hill. We finally got the police to approve it, it took us a little doing. They kept all the cars off and they had to haul some away. They put the 'no parking' signs up the night before, but you know, somebody always parks there. We had to get there at the crack of dawn, shoot the scene and get the heck out. Another location was the scene where City Hall gets blasted. Now we had a heck of a time. We shot from a place called Bunker Hill. We found this parking lot from where, fortunately, we had a clear view to City Hall. We shot that from there and later put in all the effects. The close-up of where this tower collapses was, of course, done in miniatures.

FS: Those scenes with the farmhouse were extremely well-detailed. Was that based on a real place?

N: No. In the scene inside where the place collapses, here is another example of what close collaboration with the director will do, because when the machine hit it and the thing collapsed we wanted to see the plaster, the lath, the whole bit. Ordinarily, a thing like that is quite expensive to do because you always have to figure for retakes—a second take or a third take. In this case I went to Haskin and said "Now to do this real cheap we'll shoot it only once. Build the set out of lath and plaster and pre-cut the studs so they will break." It was all built real, except it was weakened in spots. So he plays the scene in there and at the proper time—we had this cable hooked to the set—we yanked the cable and over she came. And in one take.

FS: Were the miniature buildings designed after those on specific streets in L.A. or were they just general L.A.-style buildings?

N: Several of those scenes were shot with miniature buildings just randomly put together. But, like that scene where everything was crashing down and parts of the buildings were falling and the flames, we did that on our back lot street. We did have kind of a New York street of business-type buildings; darn near wrecked the thing! (laughter). That was under controlled lighting because that's one area that has diffusing over it, a cover, although it's outside, so we could shoot during the day and control the lighting. In some cases where the Martian machines were going through, we used the blue screen process against actual buildings. The end scene of the church was done on our back lot on another street.

I was there through all the special effect shooting, including the construction, rigging, lighting, the whole bit. I was right there.

FS: Are you dissatisfied with anything in *WAR OF THE WORLDS* now looking back on it?

N: No. The only things I would have changed were those rays. I was dissatisfied with those. They just looked like some kind of scratchy things.

In the double up of putting the rays along with the moving and rotating machines, the timing between the machines and the burning wire had to be very carefully controlled to keep everything synchronized.

FS: The final script begins with a book opening to pages written by H. G. Wells and a scene of Big Ben in old London. Was that intro ever

shot?

N: That was shot but I don't know why they didn't use it.

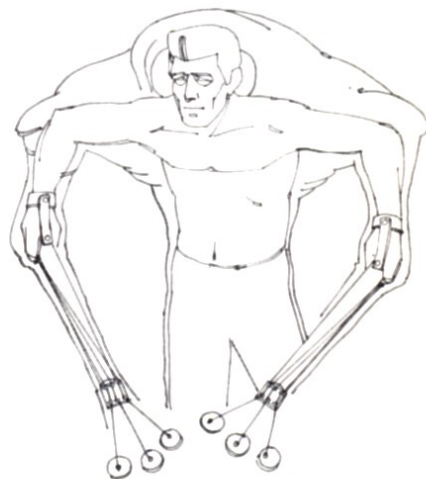
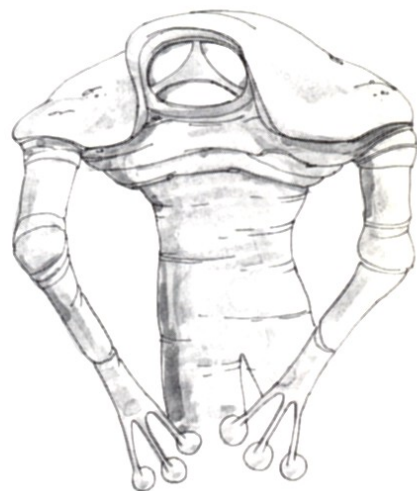
FS: Also, what about the shots of a Dixieland band, a Giesha party and the closeup of a banjo that occur in a sequence before the Martians land? That was cut out also?

N: It probably wound up on the cutting-room floor.

FS: Was everything else that was shot used in the film?

N: I'd say almost everything, yeah, but the picture might have been a few minutes over length, or something, and they cut out a few things.

This picture's always been kind of interesting to me and the interest of other people has been very satisfying because when we started it we never expected it to turn out like it did. Well, you never know. It's just one of those things that happened to click, that's all.



Above: Sketches show how sculptor/make-up artist Charles Gemora fit into and operated the Martian costume.



Above top, left: The saucers hover above Dr. Forrester's downed plane. Top, right: According to Al Nozaki; "The scene where the refugees were going up into the mountains on a long trail was done in a place called Simi Valley. We tricked that because we had so few extras. We took them over the first rise, then took the same bunch over the next rise, and so forth, photographing the same group over and over. Later we combined it all in the printing." Middle left: The Martians have begun to die. An electrical whine is heard as the saucer wavers, then suddenly tilts off balance and dies out cold. It glides silently toward the side of a building and crashes loudly in a tremendous impact. Then, all is still. Middle right: A scene from the final montage as the Martians succumb to the deadly bacteria in the earth's atmosphere. Bottom left: A watercolor storyboard prepared by one of Paramount's staff artists representing a portion of the world-wide war montage. To save costs, black and white newsreel footage of actual war destruction, riots and disasters were used. Atop these scenes were printed full-color explosions, flames and inserts of the machines from Mars. The sequence is a tribute to Pal and Haskin's remarkable ingenuity. Bottom right: One of Nozaki's storyboard sketches.



PARAMOUNT PICTURES

May 1, 1950

CIVIL SERVICE CAST SERVICE

"WAR OF THE WORLDS"

Screenplay by Barre Lyndon
Based on the novel by H. G. WellsDirector of Photography
George Barnes
Technicolor Color Consultant:
Monroe W. BurbankDirected by:
Irvin W. Allen

Clayton	Gene Barry
Sylvia	Ann Robinson
Gen. Mann	Les Tremayne
Dr. Fryer	Bob Conaway
Dr. Bilderbeck	Sandro Gliko
Pastor Collins	Lewis Martin
Aide to Gen. Mann	Houseley Stevenson, Jr.
Radio Announcer	Paul Fries
Wash. Ferry	Bill Phipps
Col. Heffner	Vernon Rich
Cop	Henry Brandon
Salvatore	Jack Kruschen
Commentary by	Sir Cedric Hardwicke

Small Parts and Bits

Bird brained blonde	Carolyn Jones
Man	Pierre Cressoy
Young wife	Nancy Hale
Girl	Virginia Hall
Martian	Charles Gomers
Sheriff	Walter Sander
Dr. Hettlinger	Alex Frazer
Dr. Duprey	Ann Codere
Dr. Gratzman	Ivan Lendeff
Ranger	Robert Russell
Zippy	Alvy Moore
Alonso Hogue	Paul Biren
Fiddler Hawkins	Frank Kneig
Doctor	John Maxwell
Well dressed man	Red Glass
M. P. Driver	Anthony Warde
Rev. Bethany	Russell Conway
1st Australian Policeman	Cliff Clark
Spanish Priest	Edward Colmans
Deacon	Jameson Chase
Minister	David McManon
Woman Newsvendor	Gertrude Hoffman
Man	John Kinard
Sgt. of Defense	Freeman Lusk
Staff Colonel	Din Koller
Fire Chief	Sydney Mason
Lookout	Peter Adams
Reporter	Ted Hecht

(Continued)

PARAMOUNT PICTURES

May 1, 1950

Page 2

"WAR OF THE WORLDS"

Japanese Diplomat	Teru Ohtsuka
Chief of Staff USA	Herbert Lytton
Buck Monahan	Ralph Laese
Prof. McPherson	Edgar Barrier
Reporter	Wally Richard
Cub Reporter	Morton C. Thompson
Red Cross Leader	Ralph Montgomery
2nd Reporter	Jerry Jansa
C. D. Official	Bud Wolfe
Huge Man	Jimmie Dundee
M. P.	Joel Haxton
C. D. Official	Bob Morgan
Little Girl	Patricia Lannone
P. L. Official	Bill Weader
Police Chief	Al Ferguson
Big Guy	Eric Alden
Boy	Rudy Lee
Elderly Man	Gus Tallion
Mother	Ruth Barnell
Elderly Woman	Dorothy Vernon
Bun	Ret. Moore
Brig. General	Y. Frank Freeman Jr.
Marine Major	Hugh Allan
Marine Capt.	Stanley W. Orr
Marine Lt.	Charles J. Stewart
Marine Commanding Officer	Freddie Zendar
Marine Capt.	Jin Davies
Camera man	Dick Fortune
Marine Sgt.	Edward Warman
Marine Officer	Martin Coulter
Boy	Douglas Henderson
Woman who screams	Valdon Williams
Old woman	Hazel Byrne
Young Man	Cora Shannon
	Mike Mahoney

Left top: George Pal (L) and Sir Cedric Hardwicke during the recording of the narrative sequences for WAR OF THE WORLDS. Right top: Warwick Goble's visualization of Wells' Martians, circa 1897. Middle: Technicians make final adjustments on the war machines before filming. Bottom: A look down the miniature L.A. street during filming of the climactic scenes.

FANTASCENE 3 will feature the 3rd and final installment of our series on "everything you ever wanted to know" about the making of WAR OF THE WORLDS. Though many of the people who worked on the film are now deceased, (cinematographer, George Barnes; writer, Barre Lyndon; special effects supervisor, Gordon Jennings; musician, Leith Stevens and others) we will feature interviews with remaining members of the cast and crew. In addition we will be printing some astounding never-before-published art work and photographs (many in full color) illustrating the making of the film. We will also take a look at the advertising campaign, survey the original shooting script, in addition to several surprises.

to be continued

COMING ATTRACTIONS



Upcoming issues of FANTASCENE will continue to bring to you comprehensive coverage of all types of fantastic films, the classics as well as the low-budget "sleepers", through an array of rare stills and behind-the-scenes information. Planned features include:

- The Films of Karel Zeman
- The Making of OUTER LIMITS
- Gene Warren Interview
- Mario Bava and Edgar Ulmer Retrospects
- THE TIME MACHINE Portfolio
- The Russian Space Epics
- QUATERMASS Revealed
- Interview with Curt Siodmak
- Behind-the-Scenes on INVADERS FROM MARS including Interviews with Cast and Crew
- The Making of the FLASH GORDON Serials
- Special Effects Cinematographer Clifford Stine, including the Making of THIS ISLAND EARTH, TARANTULA & others.
- Gene Fowler Jr. on I MARRIED A MONSTER FROM OUTER SPACE
- CARNIVAL OF SOULS Revisited
- Roger Corman Retrospective
- CURSE OF THE DEMON Revealed in All New Photos!!
- Return to the FORBIDDEN PLANET
- ...and this is just the beginning!!!

Although FANTASCENE is published on a non-profit, limited edition basis, we need your support to continue to bring you future issues.

FANTASCENE 1, which has been called one of the best first issues ever published, is still available -- although very few copies are left. Issue #1 features: WAR OF THE WORLDS, Part 1; retrospective portfolio on DAY THE EARTH STOOD STILL; our acclaimed feature on Ib Melchior, which includes interviews, behind-the-scenes pictures and information on films like ROBINSON CRUSOE ON MARS, PLANET OF THE VAMPIRES and THE TIME TRAVELERS; plus reviews, and previews of upcoming films. Order Now!! Send \$2.00 plus \$.35 postage for FANTASCENE 1, additional copies of FANTASCENE 2 or advance orders for our next issue: FANTASCENE, 1701 Broadview Ln., #103, Ann Arbor, Michigan 48105.

Fantascene is seeking materials relating to the making of the film, THIS ISLAND EARTH. Please contact Robert Skotak, in care of Fantascene.

OUT TAKES OU TAKES OUT TAKE



SPACE 1999

When NBC announced that it was to cancel its "INVISIBLE MAN" series, we began to wonder how it was possible to cancel a show that was hardly ever on. Some people are still trying to figure out what the network was trying to do (or not do, as the case was) with the series. They not only didn't bother to promote it -- they virtually buried it by constantly pre-empting it with each and every "special" they could get their hands on. After spending a great deal of time, money and talent on the show's fine pilot, somewhere along the line someone decided to turn the show into a semi-comedy, which beat a lot of the tedium offered on TV today, but certainly was not nearly what the show could have been...

NBC had another bout with invisibility with its May 10, '76 airing of THE GEMINI MAN. Sam Casey (Ben Murphy) enjoys limited invisibility caused by radiation from an atomic explosion and is able to 'flick' himself there or not there with the aid of an atomic wrist-watch. While the first invisible man could easily go into a discussion on the physics of invisibility, the Gemini Man confines his comments to such things as, "Gee whiz, isn't this far out!!!" Though not as cerebral as the first, this one is bound to be more adventure-oriented since its hero enjoys motorcycle racing, shark baiting from helicopters and flirting with the ladies (somewhat James Bondish).

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CLASSIC MOVIE AND COMIC CENTER: Everything in the way of science-fiction and horror film posters, stills, comics, books. Rare items. Write or visit at 33409 Grand River, Farmington, Mich., 48024. (313) 476-1254.



Barbara Leigh

NBC may make it with this one as it's bound to appeal to the 6 MILLION DOLLAR MAN set. Series airs fall '76.

Congratulations go to SPACE 1999 --- despite its faults, an innovative show making it sans the network system.

At their annual MONSTERCON in N. Y., Warren Publications revealed details of its upcoming project, VAMPIRELLA, produced by Hammer Films. Also revealed (literally) was the beautiful Barbara Leigh, who will portray the famous vampiress in the film. Hammer president, Michael Carreres, stated that he felt the film would probably garner an "R" rating upon its release. He emphasized that VAMPIRELLA will be adult and serious in approach, though, he feels, tastefully done.

Ib Melchior and Harlan Ellison were honored with Golden Scroll Awards for writing by the Academy of Science-Fiction, Fantasy and Horror Films this past January 31.

The Golden Licorn, grand prize of the International Festival of Paris of Science-Fiction and Fantasy Films, went to DEATH RACE 2000 this year. Last year William Castle's BUG won the award.

A new version of DRACULA is to be found in a recorded reading by David McCallum and Carole Shelley. Four scenes from the Bram Stoker original are presented on Caedmon records.

Elaine Edford

CINEMAGIC -- The World of Amateur Fantastic Film Productions. Slick paper, full color cover, in-depth features, one-of-a-kind stills. Single copy price \$1.50 plus 25¢ postage. Write: Cinemagic, P.O. Box 125, Perry Hall, MD 21128.

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A BOY AND HIS DOG

A BOY AND HIS DOG is another dire glimpse into the future of man - in this case 2024A.D., last visited in Ulmer's BEYOND THE TIME BARRIER, with an equally dire viewpoint. Alvy Moore is the producer, L.Q. Jones the director and scriptwriter of this Harlen Ellison opus. It simply doesn't come off. Its underground society cum middle-class "asylum" is tiresome and has just been done too frequently before. All of its characters are about as involving as those in THX-1138, though here, more is required of them than in Lucas's film. Redeeming features however, include excellent action footage of a shootout in a subterranean warehouse and a nicely - conceived piece in a make-shift movie theatre in the middle of the desert - surfaced Earth. This is also the first film to realistically detail how people would go about trying to survive in a post-World War III wasteland; savage survivors desperately burrow into the ground in search of buried food, supplies and usable junk, all effectively depicted. The end "joke" goes over like a lead balloon. Worth catching the first half.

Bill Williams

...A tale of survival in what's left of the world after World Wars III and IV. Dogs furnish men with advice and "hunt" women for customary rape in a world where a can of sardines is worth admission to a movie theater. (Is there some message in this?)

Interesting are the unseen screaming green light monsters and a few bits concerning the usual underground society which has somehow managed to survive. The major purpose of this film, however, is to once again illustrate that we do indeed live in a decadent age.

Elaine Edford

The giant spider float attacks a house in a "slightly" retouched photograph that is a definite improvement over the same scene in the actual film. From THE GIANT SPIDER INVASION.



THE GIANT SPIDER INVASION

You'd think that any film that has Alan Hale Jr., such lines as (referring to the title monster): "Did you see the movie JAWS? This baby makes that shark look like a goldfish!!" couldn't be all bad. It is. SPIDER INVASION attempts to emulate Hollywood's 50's horror films. Like many exploitation films independently produced since the end of the 50's, this one is devoid of the technical polish, production values and at least passable acting the studio-produced "B's" afforded. Supposedly shot on a budget of \$250,000 and sporting a full-size monster (built atop a Volkswagon for \$60,000 by a float-making company), SPIDER INVASION is often a hilarious lampoon of all the old horror movie cliches. It features very funny scenes of the spider attacking a group of summer afternoon picnickers (of Gleason, Wis., where the film was shot) along with it trampling the local Little League team! Also amusing is the entire story premise based on extremely inaccurate information regarding "Black Holes". Director Bill Rebane here hasn't moved up the film ladder since his work with Herschell Lewis on MONSTER A GO-GO. It's good for a few laughs. Cast includes Steve Brodie, Barbara Hale, Leslie Parrish and perennial hillbilly character actor, Robert Easton.

Bill Williams

THE LAND THAT TIME FORGOT

Hell hath no fury like an animation fan scorned; at least in the case of the much-decried LAND THAT TIME FORGOT. This film seems guilty of one major crime -- the creatures were not done by Ray Harryhausen or one of his proteges.

While we admire the great art of animation as much as anyone, the fact that animation was not used in Land does not necessarily condemn it to being a bad film. (Now really, the dinosaurs weren't that bad, now were they?)

Although one could immediately point out the dubious casting of Doug McClure as the lead and the ridiculous rendering of the Pterodactyl, the balance of the film offered entertainment.

Based on the Edgar Rice Burroughs' novel, the story follows the adventures of the survivors of a torpedoed British ship, taken aboard the enemy German sub. Steered off course, drifting, the crew finds itself off the coast of a vast uncharted continent still in a primeval stage of evolution.

Standard stuff as yet, but executed well in this film in stalking/battle scenes between the crew, prehistoric animals and savage pre-humans.

The supporting cast is fine. John McEnery does well as the German Captain, struggling between duty and simply trying to stay alive in a world which renders nationalism of any kind irrelevant.

Good scenes: the sub winding its way through the underwater river leading to the lagoon of Caprona; the stalking of two Triceratops dinosaurs through lush, authentic-looking jungles; the spectacular volcanic explosions which must have been dangerous to get on film. Worth catching.

Elaine Edford

books...

SEAL OF DRACULA. Barrie Pattison. Bounty Books.

Nicely printed and fairly written documentation of the Vampire Film. It surveys the product of many countries, looking at individual director's works in each case. Photo collection is superb; interesting unpublished shots from both familiar and not-so-familiar productions. Reflects on the erotic aspects of the Vampire Film which lends the book the proper note of mysterious glamour that is one of the prime attractions of these films.

HORRORS FROM SCREEN TO SCREAM. Ed Naha. Avon Books.

If you aren't totally sick of reading capsule film reviews, then Horror may be of some interest to you. Reviews are sometimes far too generous, other times far too restricted in viewpoint. Accompanying photos are well selected. Naha's opinions are occasionally gems of the not-too-subtle put-down, (his review of GHOST OF DRAGSTRIP HOLLOW for instance). While much of this is all too familiar, it is an entertaining enough introduction to the genre for the newcomer. Not a study, but fun.

LIVING IN FEAR. Les Daniels, Charles Scribners and Sons.

A real variety package, offering pictures, paintings, short stories, comic book stories, motion picture photos etc. documenting the theme of "fear" as depicted in the media. Too limited in size to be definitive and contains some minor errors, but still one of the smarter packaged and smoothly written books on the subject.

2000 A. D. Jacques Sadoul. Henry Regnery Co.

Of the recent rash of sci-fi pulp art books, Jacques Sadoul's 2000 A.D. is in many ways the best. The book is divided into sections such as "The Age of Robots", "The Bestiary of Outer Space", and "Cities of the Future." Abundantly illustrated by the colorful, if simple-minded and extremely dated, visualizations of science-fiction themes as they were represented in the old pulps. Selection emphasizes the most distinctive artists working in the field at that time, i.e. Virgil Finlay, Frank R. Paul, Leo Morey, and Hannes Bok. Quite a grab bag of wild, if wholly antique speculation.

Robert Skotak

preview...

AIP REPORT

American-International is returning to science-fiction film production on a large scale. Bert Gordon's *THE FOOD OF THE GODS* is ready for release and stars Marjoe Gortner, Pamela Franklin and Ralph Meeker. Film will be a new version of the H.G. Wells novel. It tells of the battle for survival between people trapped on an island and hordes of giant rats, wasps, worms and other creatures. Gordon uses live action "monsters" photographed and combined with actors by a process he calls the Matex System. Peter Fonda, Blythe Danner and Arthur Hill will star in AIP's semi-sequel to *WESTWORLD*, *FUTURE-WORLD*, major scenes of which were shot at the Houston Space Flight Center. Set for summer release is AIP's second Edgar Rice Burroughs adventure, *AT THE EARTH'S CORE*. Peter Cushing stars as Dr. Abner Perry, inventor of the "Iron Mole", a giant burrowing machine by which he journeys to the twilight world of Pellucidar. Production designer, as in *LAND THAT TIME FORGOT*, is Maurice Carter. Included are giant lizard-like birds, ape-men and man-eating plants. Also starring are Doug McClure (as David Innes), Caroline Munro and Sean Lynch. Kevin Connor directed from a screenplay by Milton Subotsky. H.G. Wells', *THE ISLAND OF DR. MOREAU* will begin production at AIP in October. The half-man, half-animal creatures will be created by Dan Striepeke and John Chambers. Sandy Howard, who was behind *EMBRYO*, *A MAN CALLED HORSE* and *THE DEVIL'S RAIN*, will produce.

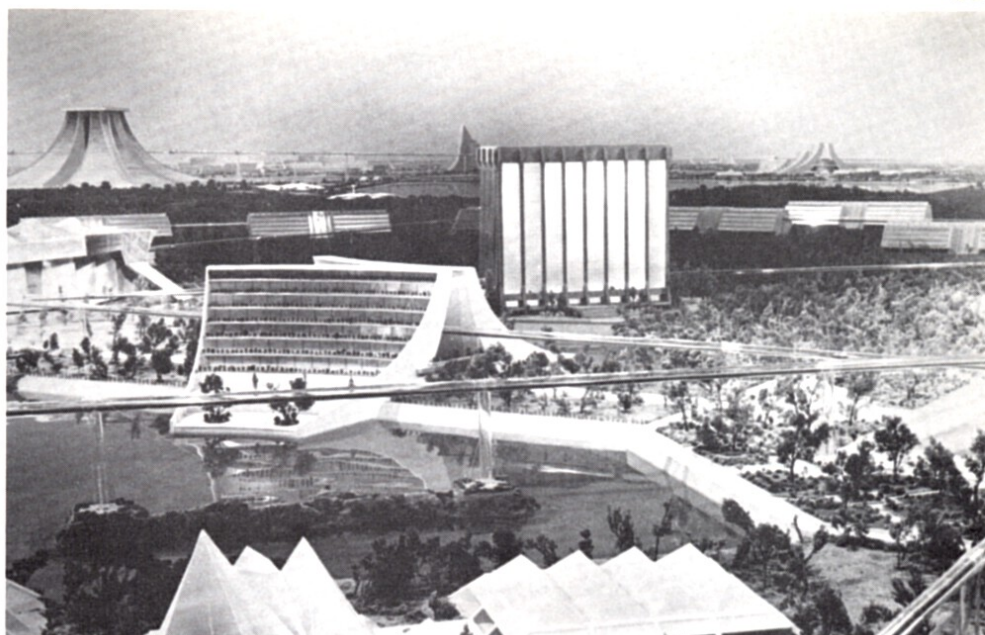
LOGAN'S RUN

William F. Nolan and George Clayton Johnson's novel finds its way to the screen in MGM's version of *LOGAN'S RUN*.

Life in the 23rd century, where man lives sealed off from the outside world within glittering giant domes controlled by his own highly sophisticated technology, is the setting of the story. Life is not permitted beyond the age of 30 and human embryos are incubated in proportion to those exterminated.

Michael York heads the cast as Logan, a "Sandman", whose job it is to seek out and destroy those who rebel against this system of controlled life and death. In his search for a Sanctuary of dissidents, Logan becomes involved with them and he himself becomes a "Runner" from his own society. Hordes of young terrorists, subterranean ice caverns ruled by the "Box" - half man and half machine, and the abandoned wastelands of the outside world, where the last man alive over 30 years old survives, are just some of Logan's encounters.

Also featured in the cast are Jenny Agutter, Richard Jordan, Roscoe Lee Browne, Farrah Fawcett-Majors, and Peter Ustinov.



Top: From *LOGAN'S RUN*: a great city of the 23rd century, as envisioned by Academy Award winning production designer Dale Hennessy. Oscar and Emmy winner L. B. Abbott handled the special effects. Bottom: Wrapped in animal furs to survive the intense cold of the Ice Caverns, Logan (Michael York) and Jessica (Jenny Agutter) are confronted by the diabolical Box (Roscoe Lee Browne), a half-man, half-machine who guards the city's frozen food stores.

FLORIDA REPORT

Independent film producer - cinematographer, Reuben Trane informs us that his feature, *DEATH CORPS*, will be ready for release soon. Peter Cushing stars in this, his return to U.S. cinema after 40 years absence. Cushing, according to Trane, was helpful and a true gentleman throughout the filming of his scenes which were shot in one week. In several cases, Cushing was able to suggest time-saving camera set-ups to the crew, based on all his past experience in the genre. John Carradine is also featured. Trane described Carradine as a real worker who would use spare time on the set to catch naps to conserve his energy for the next sequence. He volunteered to do a scene representing himself, supposedly drowned, lying face

up at the bottom of a swamp. Sequence was actually filmed in a disguised swimming pool with Carradine foregoing a stand-in. The ghoulish make-up of dead Nazi's returned to life was handled by Alan Ormsby, who excels with this kind of effect.

Roger Corman's New World productions has *HOLLYWOOD BOULEVARD* in release. Picture is a spoofing tribute to "B" movies and their studios and includes scenes with Robbie the Robot and Godzilla (actually a duplicate built by Don Post Studios). Paul Bartel (director of *DEATH RACE 2000*) makes a brief appearance. John Davison produced, Joe Dante and Allan Arkush directed (their first feature).

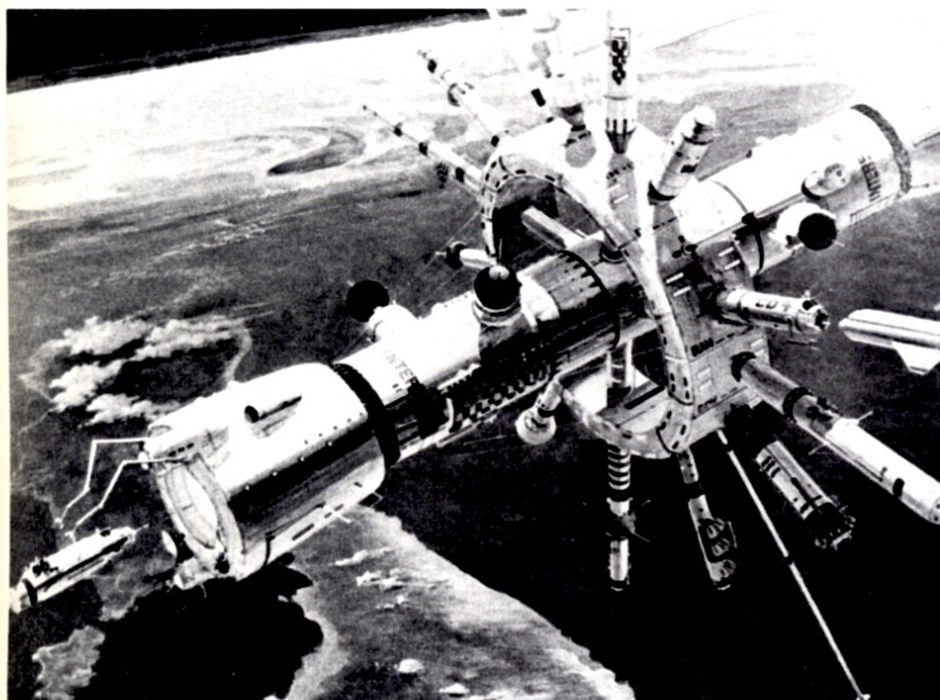


Top: Maurice Carter's storyboards depict the Iron Mole besieged by denizens of Pellucidar, and an attack by one of the lizard monsters that are telepathically controlled by ape-like humans AT THE EARTH'S CORE. Middle (left to right): Rhesus-Man, Lion-Man and Buffalo-Man are 3 of the mutations from AIP's ISLAND OF DR. MOREAU. Make-up will be handled by PLANET OF THE APES' make-up designers John Chambers and Dan Striepeke. Bottom left: Artist's concept of the arrival at Delos. From FUTUREWORLD. Bottom right: Ralph Meeker falls prey to one of Rick Baker's full-scale monster creations in Bert Gordon's FOOD OF THE GODS.

PROMISES, PROMISES!

a look at upcoming films

By ROBERT H. DYKE



Above left: Production art depicting a scene from the proposed television series **WAR OF THE WORLDS**. Production on the pilot episode was abandoned after several portions employing the Magicam process had been filmed. Right: Pre-production promotional ad for an unmade Universal science-fiction film called **CLEARWATER**.

2215 A.D....



Ralph Bakshi will produce MGM's version of **LORD OF THE RINGS**. He proposes to combine live action with animation. Keep your fingers crossed that the classic trilogy will get the film adaptation it deserves.

Bakshi's **WAR WIZARDS** is now scheduled for release in September.

THE HOBBIT will be an NBC television special produced by Rankin/Bass. Those who are familiar with the quality of this organization's past efforts will probably not be too thrilled by that announcement.

Sidney Portier is considering directing a sci-fi script submitted to him by Jason Starkes.

A giant octopus, aided by Sensurround, attacks an ocean liner in **TENTACLES**.

Special effects sequences for **SUPERMAN** began production in early May at the British Bray Studios. Guy Hamilton, who did the best (and the worst) of the Bond series, will be the director. Two Superman features will be produced back-to-back.

NESSIE, the Loch Ness monster, will be produced by Hammer.

The highly publicized hologram sequence in **LOGAN'S RUN** had to be abandoned. The producers were unable to obtain proper brightness of image in the holograms to enable interaction with Michael York to be photographed.

Peter Falk will star in Robert Altman's **BREAKFAST OF CHAMPIONS**. Ruth Gordon will be featured as Mr. Rosewater.

William Friedkin has been working on a low budget (for him) horror film entitled, **A SAFE DARKNESS**. Production has been very informal in that Friedkin shoots whenever he feels like it. He has also been talking to William Peter Blatty about teaming up again to do a suspense-horror.

British sci-fi hero, Dan Dare, will be brought to the screen in **DAN DARE AND THE RETURN OF THE MEKON**.

The Bond series will follow **THE SPY WHO LOVED ME** with **MOONRAKER** and **FOR YOUR EYES ONLY**.

SPACE: 1999, the show with the excellent special effects and mindless scripts, is undergoing extensive changes. A Spock-like female alien who can change her form will be a regular. Fred Freiberger, of **STAR TREK**, has been made story editor.

Paramount has purchased the rights to Anne Rice's **INTERVIEW WITH THE VAMPIRE**: a first-person account of 200 years as a blood drinker.

Supernatural events on an Indian reservation will be depicted in **SHADOW OF THE HAWK**. Jan-Michael Vincent and Chief Dan George starring.

THE TIME MACHINE: PART II is George Pal's hoped for next project.

Director Robert Aldrich claims he's going to "blow up the whole damned world" in **TWILIGHT'S LAST GLEAMING**. A 1981 setting with Burt Lancaster.

Columbia has announced that Ray Harryhausen will do more Sinbad features after **SINBAD AND THE EYE OF THE TIGER** (Easter '77 release). It's good news that Harryhausen is assured future work, but one can't help but wish that he wasn't locked into one format for many years to come.

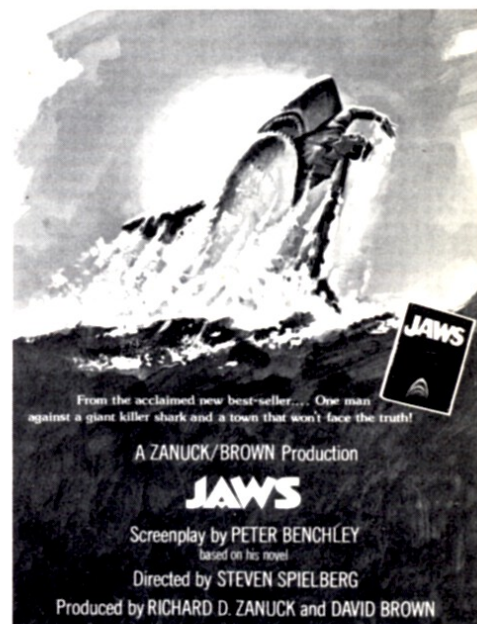
Man vs. insects for food in **THE MICRO-NAUTS**. Harry Saltzman will produce Xmas '76 release. Charlton Heston is sought.

Brian DePalma has completed **OBSESSION**.

A Nazi submarine that vanished in 1944 appears today in **GHOST BOAT**.

Richard Harris will be the title character of **GULLIVER'S TRAVELS**. Cartoon-type animation will be combined with live action.

WHEN WORLDS COLLIDE will be remade by Zanuck/Brown. Paramount and Universal will combine resources. This project comes about as a result of Richard Zanuck commissioning Anthony Burgess to do a 20-page treatment based on Zanuck's original idea. Once the treatment was completed, the producers realized that it was very similar to **WHEN WORLDS COLLIDE**. Therefore, Zanuck/Brown and Universal attempted to purchase the **WORLDS** rights from Paramount.



Above left and right: Two scenes from the animated film **THE FINAL FRONTIER**. Bottom left: Hollywood's latest depiction of disaster is the destruction of New York by a gigantic **METEOR**. Bottom right: The original ad campaign designed to sell **JAWS** to the American public.

Paramount countered with an offer to co-produce with Universal (a la **TOWERING INFERNO**). All parties agreed. Production should begin in the latter part of the year. The story will be set in the 21st Century.

Milton Subotsky's ambitious plans to produce three features based on Lin Carter's **THONCOR** series have been severely curtailed. Subotsky is now talking about doing only two films "sometime in the future."

Warner Brothers has announced plans to produce Robert Towne's screenplay of **TARZAN**.

ERB's other immortal character, John Carter of Mars, may be turned into a film series. British Lion is negotiating with Burrough's Inc. for the rights.

Joe Levine has purchased the screenrights to William Goldman's **MAGIC**.

John Christopher's novel, **CLOUD ON SILVER**, about a shipwrecked crew that encounters mutated creatures on a Pacific island has been adapted by screenwriters, Dennis Shryach and Michael Butler. The script will be produced in Australia by Andres Gaty. Gaty is also developing a rock musical of **MERLIN**.

A giant meteor will smash into Manhattan in **METEOR**. Sandy Howard productions will spend \$10 million to film Edmund (THE DAY THE EARTH STOOD STILL) North's screenplay.

Alexandro Jadorowsky has fired Salvador Dali and replaced him with Orson Welles for his production of **DUNE**.

What happens when a computer falls in love? This unlikely question will be answered in **DEMON SEED**. Julie Christie will star in this MGM production. Edward Carfagno, the art director for

BEN HUR and **JULIUS CAESAR**, will create the 21st Century setting.

PARADISE LOST will begin shooting in late '77 with Fellini directing. Producer, Oliver Unger, says that there will be a spectacular "sci-fi" (?) sequence when Satan emerges from Hell.

Dino DeLaurentiis is already talking about doing a sequel to his **KING KONG**. Production would begin immediately after completion of the first feature utilizing the same sets.

An animated satire comparing the reality of space travel with the romance of space opera is the subject of **THE FINAL FRONTIER**.

Jack Smight will direct the 20th Century Fox production of **DAMNATION ALLEY**. Storyline concerns itself with the difficulties in crossing the USA after World War III.



Above right: Model work in progress at Universal representing the totally artificial "death star" from THE STAR WARS. Left: Pre-production art representing one of the Elder Beings from THE CRY OF CTHULHU.

ABC-TV has approved the production of a two hour pilot of ROSEMARY'S BABY. The tentative title is WHATEVER HAPPENED TO ROSEMARY'S BABY? The proposed series would follow the "baby" from age eight into adulthood.

A nuclear power disaster will be depicted in THE PROMETHEUS CRISIS.

You thought all of Jules Verne's works have been adapted for the screen?? Wrong. THE ARCHIPELAGO ON FIRE with Telly Savalas, Malcolm McDowell and Goldie Hawn will be shot in Greece.

A 747 gets lost in the Bermuda Triangle in AIRPORT '77 (or SON OF SON OF AIRPORT).

THE MARTIAN CHRONICLES is being developed by Ray Bradbury with David Wolper, Inc.

A Brazilian production company is going to produce a horror film in English entitled, INN OF THE 13TH HOUSE.

Francis Ford Coppola has been doing research with Dr. Carl Sagan about extraterrestrial life for his coming NBC mini-series. Reportedly, the storyline will concern itself with radio contact between man and aliens.

THE DEMON LOVER, independent filmmaker Donald Jackson's first feature, has been completed. Jackson has now taken on the ambitious task of distributing the film himself.

FADE OUT has been announced for production. The landing of twin alien spaceships causes a permanent power blackout on Earth.

Hanna-Barbera and American International have entered into a co-op deal to produce several live action features over the next three years. CEREBUS 1 (electronic espionage) will be the first followed by THE LUBEZIDS (Ice Age in the year 2000) and DANTE'S TRIP (a rock version of Dante's Inferno). The remaining four films have not yet been determined.

John Boorman's preparation of the fantasy, MERLIN LIVES, has been postponed due to his work on THE HERETIC: EXORCIST II.

Gene Roddenberry's original STAR TREK screenplay was rejected by Paramount. The setting was to be two years after the series ended and the regulars had gone their separate ways (i.e. Kirk an admiral, Spock taking a sabbatical on Vulcan). A galactic disaster, with religious overtones, was to bring together the crew of the Enterprise once more. A new script is to go into production July 15.

Plans to produce Issac Asimov's CAVES OF STEEL have been abandoned.

The oft-postponed COLD WAR IN A COUNTRY GARDEN is "on" again.

Sterling Silliphant's screenplay about vampires in a small town, SALEM'S LOT, begins production in August.

JOCASTA, a western with mystical overtones, will be shot in Israel.

The enchanting WATERSHIP DOWN will be produced in England as an animated feature.

Independent filmmaker George Berrie has secured Canadian distribution for his first feature, BED OF BLOOD. Storyline concerns a monstrous bed that devours people.

Doug Trumbull's HIERO'S JOURNEY has been cancelled by Columbia.

Trumbull has been signed to do the effects for Steven Spielberg's flying saucer epic, CLOSE ENCOUNTERS OF THE THIRD KIND. Richard Dreyfus starring.

A swashbuckler in space will be the theme of THE STAR ROGUE.

What does it mean to die? DEATH PROBE will offer an answer. Production begins this fall.

GUMS, a comedy about a mermaid that terrifies a town, is looking for a distributor.

MGM has announced production of a contemporary musical version of MEPHISTOPHILES.

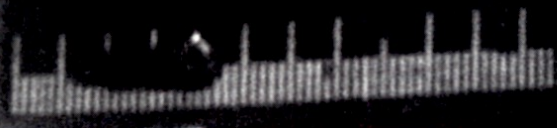
After a three month delay, STAR WARS began shooting in England. Mark Hamill is playing Luke Starkiller. Alec Guinness is a desert rat type who used to be a general in the "galactic wars." Stuart Freeborn, who did the ape makeup in 2001, is creating aliens.

Cinema-Vista Film Productions is preparing a Lovecraftian horror story for filming. The film will deal with a small group of people fighting for survival against strange creatures who have crossed into this world from another time and space. Special effects, representing the Elder Beings, the creature-god called Yath-Notep, and its servant demons, will be done through a process combining appliance makeup, animation, miniatures and opticals.

Other upcoming pictures include: New World's sequel to DEATH RACE 2000, DEATH SPORT, to begin shooting in October; DEATH MACHINES ("The killers of the future are ready now!") from Crown-International; FRANKENSTEIN, ITALIAN STYLE; MASSACRE AT BLOOD BATH DRIVE-IN, directed by Curtis Harrington starring Kim Novak; THE WEREWOLF AND THE YETI; CREATURE FROM BLACK LAKE & H.P. Lovecraft's SHADOW OVER INNSMOUTH; Tobe Hooper's DEATH TRAP, with Neville Brand and Stuart Whitman; a new Toho flick, GODZILLA VS. MEGALON; and ALLIGATOR, from the people who brought GIANT SPIDER INVASION to the screen. This one's about a 40-ft. 'gator on a destructive rampage, what else?

A final warning! ILSA MEETS BRUCE LEE IN THE BERMUDA TRIANGLE is ready for release.

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Handwritten notes on a piece of lined paper, including the date "May 1976" and some illegible scribbles.

